

HiPPiE

HiPPiE Presents: Metallica - Reload

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Instructions

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Group

HiPPiE is a new group, created in the year of 2001.
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products
into the scene.

Greets

All our respects goes to the people that currently are creating the scene of
gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

Contact

EMail : hippie2010@hotmail.com
iRC : #HiPPiE @ EFNET

/HiPPiE

Ohhh man! I will never forgive your ass for this shit! This is some
fucked-up repugnant shit!

Pulp Fiction

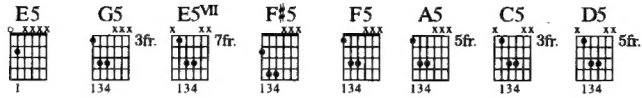
AScii: JiMi

FUEL

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥ = E \flat ③ = G \sharp
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



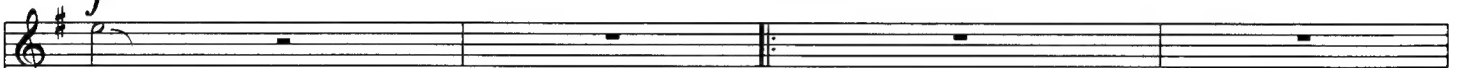
Fast Rock ♩ = 208

Intro (Gtr. tacet)



*Gtr. II E5 (cont. in notation)

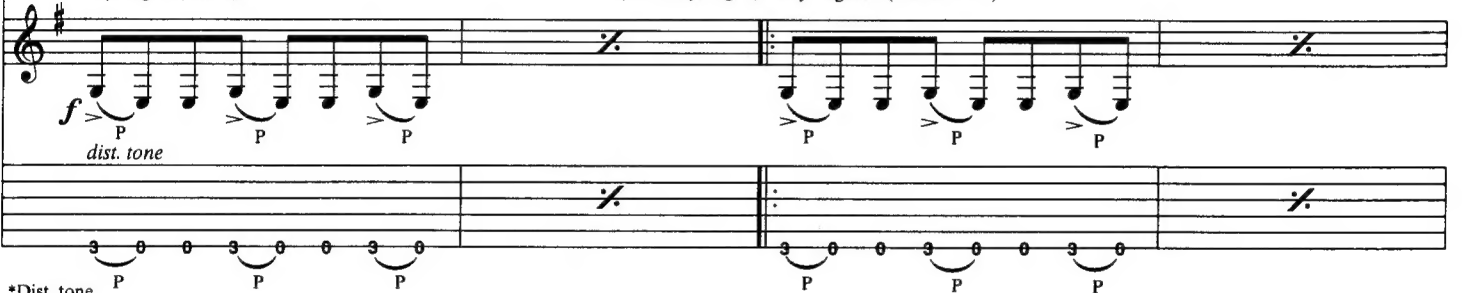
N.C.(E5)



ooh.

Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1) Rhy. Fig. 1A (Gtrs. I & II)

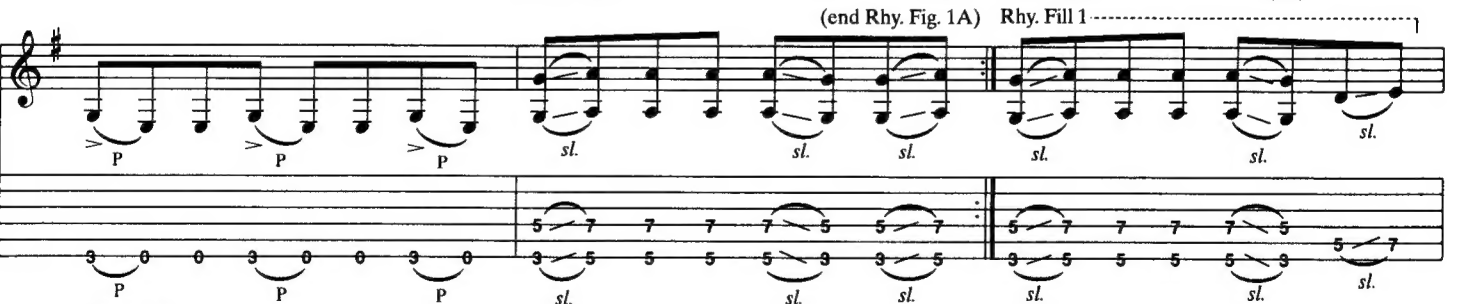


*Dist. tone

1.
(G5) (A5)

(G5) (A5)
(end Rhy. Fig. 1A)

2.
(G5) (A5)
Rhy. Fill 1



Half time feel

(A5)
Riff A

(end half time feel)
(end Riff A)



Half time feel

1st, 3rd Verses

E5

*Gtr. I

(E5)

Yeah. _____

1. Turn on, I _____
3. See additional lyrics

(Gtr. I cont. in slashes) *Gtr. II

P P P

P P P

*Play w/slight variations ad lib on D.S.

G5

E5

(cont. in notation)

see red. _____ A -

1/4 H 1/4 H 1/4 H 1/4 H

12 14 14 14 12 14 12 14 14 14 12 14 12

H H sl.

E5

B5

B \flat 5

A5

dren - a - line crash and crack — my head. — Ni - tro junk - ie, paint — me dead. —

Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 2)

sl. H

(2) sl. H

w/Riff A

(end half time feel) w/Rhy. Fig. 1 (Gtrs. I & II)
N.C.(E5)

And I see — red. — 2. A

Half time feel

2nd, 4th Verses

Gtr. I \diamond E5

hun - dred plus — through black and white, — ah. —

4. See additional lyrics

Gtr. II

w/wah as filter

sl.

1/4

H

14 14 x 12 14 12 14

sl.

H

w/Rhy. Fig. 2 (Gtr. I)

E5

War horse,

sl.

1/4

sl.

14 14 x 12 14 12

sl.

2

B5

B \flat 5

A5

war - head. Fuck 'em, man, — white - knuck - le tight —

trem. pick

P

H (wah off)

P

H

w/Riff A

(end half time feel)

through black and — white. —

N.C.(E5)

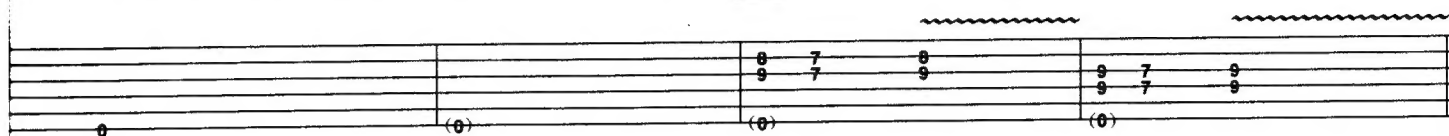


*Gtr. III

(Gtr. III out)



Gtr. II



*Dist. tone

(end Rhy. Fig. 1B)

Rhy. Fig. 1B



Harm.

Harm.



Half time feel

Chorus

N.C.(E5)

(A5)



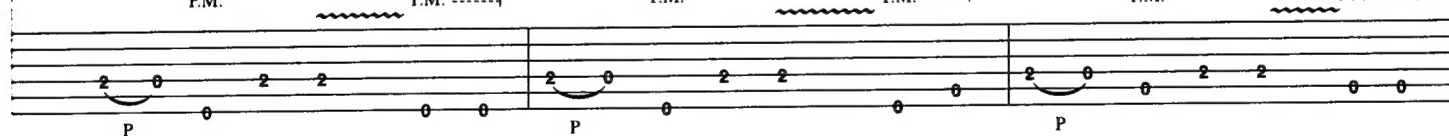
Ooh, _____

on

I

burn. _____

Rhy. Fig. 3 (Gtrs. I & II)



(G6)



Fuel

is

pump

-

ing

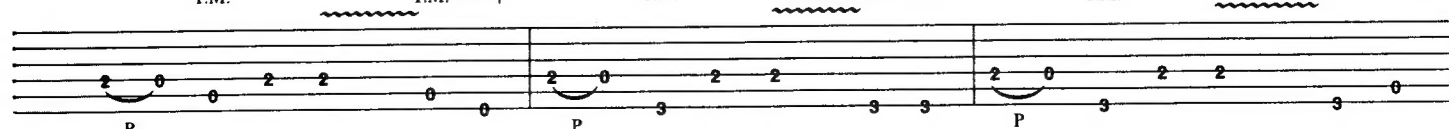
en

-

gines, _____

burn - ing

hard, _____



(A5) w/Riff B (E5)

loose and clean. (Ooh,

(end Rhy. Fig. 3) Rhy. Fig. 3A (Gtr. I)

(A5)

And on I burn. Churn - ing my di - rec -

and on I burn.)

(C) (D) (end half time feel)

tion, quench my thirst with gas - o - line.

(end Rhy. Fig. 3A)

Riff B (Gtr. II)

Play 6 times

w/Rhy. Fig. 1 (Gtrs. I & II)
(E5)

Gtrs. E5
I & II

To Coda

So gim - me fuel, gim - me fire, gim - me that which I de - sire.

w/Rhy. Fig. 1
E5^{VII}
Gtr. II *sl.*

w/Rhy. Fig. 1A (1½ times) (Gtrs. I & II)
N.C.(E5)

6

Yeah.

Half time feel
w/Riff A
(A5)

4

w/Rhy. Fig. 1 (Gtrs. I & II)
(E5)

D.S. al Coda

w/Rhy. Fill 1

Coda Half time feel

Interlude
N.C.

Ooh,

yeah.

Gtrs. I & II

Rhy. Fig. 4

E5

N.C.

1.

E5

G5

(end Rhy. Fig. 4)

P.M.

P.M.

2.

G5

w/Rhy. Fig. 4 (2 times)
N.C.
Gtr. III

E5

Gtr. III

Gtrs. I & II

P.M.

*Gtr. III to left of slash.

N.C.

1.

E5

G5

2.

E5

(Gtr. II out)

N.C.

Guitar solo
w/Rhy. Fig. 1A (2 times)
(end half time feel) N.C.(E5)

White - knuck - le tight. _____

(G5) (A5) (G5) (A5) (E5)

(G5) (A5) (G5) (A5) (G5) (A5) (G5) (A5) Gtrs. E5 G5
I & II P.M. sl. loco

8va _____

E5 G5 E5 G5 w/Rhy. Fig. 1A (last bar only)
P.M. P.M. (A5) (G5) (A5)

Half time feel

Outro
w/Rhy. Fig. 3 (Gtr. I) and Fill 2
w/Bkgd. Voc. ad lib (next 32 bars)

E5 A5

Gtr. II

Riff C (*Gtr. IV)

H

*Wah off

Gim - me

G5 A5

fuel, gim - me

sl. Full P (end Riff C)

sl. Full P

w/Rhy. Fig. 3A (1st 7 bars only)

E5 A5

fi - re, my de -

H

LWT-2

C5 D5

si - re.

sl. P P sl.

sl. P P sl.

9 7 8 7 9 7 8 9 10

w/Rhy. Fig. 3 (Gtrs. I & II)

*w/Riff C (1½ times)

N.C.(E5)

(A5)

Ooh, on I burn. Fuel is pump - ing en -

*w/slight variations ad lib

(G6)

(A5)

gines, burn - ing hard, loose and

w/Rhy. Fig. 3A and Riff B

(E5)

(A5)

clean. And on and on. Churn - ing my di - rec -

(Ooh, and on and on.)

(C)

(D)

tion, quench my thirst with

Gtr. IV

tion, quench my thirst with

sl. P P sl.

9 7 8 7 9 7 8 9 10

Rhy. Fill 2 (Gtr. I)

1/2 1/2

P P

4 2 4 4 2

(end half time feel)


w/Rhy. Fig. 1 (Gtrs. I & II)
(E5)

gas - o - line. _____ Gim - me


sl. *sl.* (Gtr. IV out)

sl. *sl.*

10/12 12 12 12 12/17 (17)

E5
 Gtrs. I & II 

w/Rhy. Fig. 1A (1st 3 bars only)
 N.C.(E5)



fuel, gim - me fire, gim - me that which I de - sire, ooh!

w/Rhy. Fill 1
(G5) (A5) (G5)

Half time feel
(A5)

(E5)

On I — burn. —

Gtr. III

Gtrs. I & II

H

1/4

Full

sl.

14 14 14 12 14 12 14

7 7 7 5 7 5 7

H

Full

sl.

14 14 14 12 7 14 (14) (7)

7 7 7 7 7 7

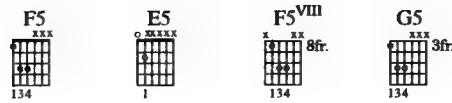
sl.

Additional Lyrics

3. Turn on beyond the bone.
Swallow future, spit out home,
Burn your face upon the chrome.
Yeah, oh yeah.
4. Take the corner, join the crash.
Headlights. (Head on.) Headlines.
Another junkie lives too fast,
Yeah, lives way too fast, fast, fast, woh. (*To Chorus*)

THE MEMORY REMAINS

Words and Music by
James Hetfield and Lars Ulrich



Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderate Rock ♩ = 148

Intro

D5 E5 N.C. E5 D5 E5 N.C. E5 D5 E5 N.C. E5

For - tune, fame, — mir - ror vain, — gone in - sane, — but the

Gtr. I

f dist. tone P.M.-----

F5 (cont. in notation) **Half time feel**
Gtr. II *dist. tone* N.C.

mem - o - ry — re - mains. —

*Riff A Gtr. II

Gtr. I

Full P

Full P

Full P

*Riff A includes both gtrs.

Full P

Full P

Full P

*G G/B Rhy. Fill 1A (Gtr. II) ^{E5} *sl.* (end Rhy. Fill 1A)
steady gliss.

(Gtr. II cont. in slashes) (end Riff A) *Rhy. Fill 1 (Gtr. I) Harm. (8va) (end Rhy. Fill 1)

Gtrs. I & II *let ring* *let ring* *sl.*

*Chord is implied. *Play w/slight variations ad lib when recalled (throughout).

1st, 2nd Verses
w/Riff A (2 times)

N.C. *

1. Heav - y rings — on fin - gers wave, — an - oth - er star —
2. See additional lyrics
*Voc. doubled an octave higher (next 9½ bars only).

Substitute Fill 1 (Resume Riff A)

de - nies — the grave. — See the no - where crowd — cry the

G G/B N.C.

no - where cheers — of hon - or. Like twist - ed vines — that grow, —

Fill 1

Gtr. II *Full*
Gtr. I *Full*

H H H

14 12 14 14 14
0/0 5 7 7

w/Rhy. Fig. 1 (Gtr. I)
 D5 G5 D5 G5 D5 E5 N.C. E5 *D5/E D5 E5 N.C. E5 D5/E

For - tune, fame, — mir - ror vain, —

Rhy. Fill 2 Rhy. Fig. 1A (Gtr. II)

P.M. P.M.

*E played by bass only.

1. D5 E5 N.C. E5 D5 F5 w/Riff A N.C.

gone in - sane, — but the mem - o - ry — re - mains. —

(end Rhy. Fig. 1A) Gtrs. I & II Gtr. III

Full dist. tone grad. release Full H

1/2 1/4 1/2 1/2

G Full 1/2 G/B Full P

Full 1/2 Full P

w/Rhy. Fill 1A
E5

2.
D5 E5 N.C. E5 D5

Gtr. I

gone in - sane...

1/4

*sl.

PM.....1

14 14 12 12 12 12 12 12 15 15 7 9 9 7 7 5

*Continue sliding through 1st beat of repeat. (Gtr. III is then out.)

w/Rhy. Fill 3B
F5

G5

Dance, lit - tle tin god - dess.

Rhy. Fill 3A (Gtr. II)

(Gtr. II out)
(end Rhy. Fill 3A)

sl.

10 10 8 12 12 10 10

sl.

Rhy. Fill 3 (Gtr. I)

Full

(end Rhy. Fill 3)

Full

sl.

8 10 10 10 10 12 12

Rhy. Fill 3B (*Gtr. IV)

let ring
mp

let ring

10 10 10 10 12 12 12

*Throughout song, Gtr. IV is processed through a pitch shifting effect which causes notes to sound an octave higher than written

Bridge
w/Riff B (4 times)

Bridge w/Riff B (4 times)

Chords: E5, B5(add♭6), G5, D5, B5

Vocal line: Da da da da da da da, da da da da.

Gtr. V: sl., H, wavy line, sl., sl., P

Dist. tone: sl., H, wavy line, sl., sl., P

Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M., H, P.M., P, P.M., H, sl. let ring4 let ring4

*Sing w/slight variations ad lib on D.S.

w/Rhy. Fig. 2 (3 times)

Chords: E5, B5(add♭6), G5

Vocal line: Da da da da da da da,

Gtr. V: sl., sl., H, wavy line, sl., sl., P

Dist. tone: sl., sl., H, wavy line, sl., sl., P

Riff B (*Gtr. IV)

H, P, H, sl.

12 12 12 13 12 14 15 13 12 12 15 15 12 13 15 17 12 14

*w/pitch shifting effect as before

D5 B5 E5 B5(add♭6)

da da da — da da. Da da da da da da

Full

Gtr. V

Gtr. III

dist. tone

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

G5 D5 B5 E5

da, da da da — da. — Da da da

Full

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

B5(add♭6) G5 D5 B5

da da da da, da da da — da —

(2nd time Gtrs. III & V out)

Full

Full

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

D5 E5 N.C. E5

Drift
da.

a - way, —

fade

a - way, —

lit - tle tin god - dess. —

(Gtr. V out)

w/Rhy. Fill 2
D5 G5

D5 G5

w/Rhy. Fig. 1
D5 E5 N.C. E5

D5 E5 N.C. E5

Ash to ash, — dust to dust,

Gtr. III

Full Full Full P

w/wah as filter

Full Full Full P

12 10 12 10 14 (14) 12 14 12 14 (14) 12 14 (14) 14

D5 E5 N.C. E5

w/Rhy. Fill 2
D5 G5

D5 G5

w/Rhy. Figs. 1 & 1A
D5 E5 N.C. E5

fade to black.—

For - tune, fame,—

sl.

16 17

Rhy. Fill 4 (*Gtr. IV) (Gtr. IV out)

let ring

12 12 (12) (12)

14

*w/pitch shifting effect as before

w/Rhy. Fill 2

D5 E5 N.C. E5 D5 E5 N.C. E5 D5 G5 D5 G5

mir - ror vain, — gone in - sane...

sl. $\frac{1}{2}$ P

(17) 16 15 *sl.* 12 14 14 14 14 12 14 $\frac{1}{2}$ 14 12 12 14 12 14 14

w/Rhy. Figs. 1 & 1A

D5 E5 N.C. E5 D5 E5 N.C. E5 D5 E5 N.C. E5

For - tune, fame, — mir - ror vain, — gone in - sane, — but the

H P Full Full

H P Full Full

12 14 12 14 12 14 14 12 14 12 14 14 12 14 12 14 15 12 14

Gtrs. I & II F5^{VIII} (Gtr. I cont. in notation)

mem - o - ry — re - mains.

(Gtr. III out)

sl. *sl.* 12

G5
Gtr. II

P.M.**

Ash to ash, dust to dust,

Gtr. I

P.M.**

*Voc. echoed by spoken voice (next 2 3/4 bars only). **Gradually release P.M. (next 2 bars).

pick slide (steady gliss.)

x ————— x

fade to black, the mem - o - ries re - main,

Harm.

P.M.** Harm.

w/Riff A (1st 6 bars only)
N.C.

yeah, to this fad - ed pri - ma don -

w/Fill 3 F5 N.C.

na, yeah, yeah, yeah, hey, ah.

Gtr. III

w/wah as filter
P.M.-4

12 12 12 12 12 12 12 12

Fill 3

Gtr. II

Gtr. I

H

sl.

H

14 12 14 15/16 15/16

7 6 7 10 10

0/0 sl.

*Gtr. II is left of slashes.

N.C.

D5 E5

w/Riff A (1st 3 bars only)

N.C.

w/Rhy. Fills 3, 3A & 3B

F5

D.S. al Coda

8

*Continue sliding through 1st beat of D.S. (Gtr. III is then out.)

31

*w/Riff B (5 times)
 E5 (Band tacet) (Gtr. I out) N.C.(B5) (G5) (D5) (B5)

Coda Gtr. I

da. Da da da da da da da, da da da da.

*Gtr. IV gradually fades out, substituting Fill 5 for 4th bar of Riff B, 2nd and 4th times only. Gtr. IV continues playing in 4/4 regardless of vocal singing in 2/4 for one bar.

(E5) (B5) (G5) (D5)

Da da da da da da, da da da da.

(B5) (E5) (B5) (G5)

da. Da da da da da da da,

(D5) (B5) (E5) (B5) (G5)

da da da da. (Spoken:) Say Da yes, da da da da da da, say hello.

(D5) (B5) (E5) (B5) (G5)

da da da da. Say Da yes, da da da da da da, at least

(D5) (B5) (Gtr. tacet)

da say da hello. da. Da da da da da da da.

Fill 5 (*Gtr. IV)

sl. H P

sl. 15 17 12 15 12

*w/pitch shifting effect as before

Additional Lyrics

- Heavy rings hold cigarettes
 Up to lips that time forgets
 While the Hollywood sun sets
 Behind your back.
 And can't the band play on?
 Just listen, they play my song.
 Ash to ash, dust to dust,
 Fade to black. (To Chorus)

DEVIL'S DANCE

Words and Music by
James Hetfield and Lars Ulrich



Tune down one whole step:

⑥=D ③=F
⑤=G ②=A
④=C ①=D

Moderately slow Rock ♩ = 96

(Bass & drums)

N.C.(E5)

Intro

3

Gtr. I

dist. tone w/delay

f P.M.1

P.M.1

1/2

1/2

⑥ open

E
Rhy. Fig. 1 (Gtr. I)

P.M.1

(cont. in slashes) Gtr. II

H

P.M.1

dist. tone

1/4

1/4

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3 1/2 times)

Full

1/4

H

sl.

Full

1/4

H

sl.

Riff A

H

P.M.4

1/4

Full

(end Riff A) 1/4

2

H

Gtrs. I & II

(Gtr. II cont. in slashes)

Gtr. I

Fdbk. (8va) 1/2

trem. bar

let ring

Full

Full

1/2

H

Fdbk. pitch: F#

(Gtr. II out)

N.C.

Riff B

Fdbk. (8va)

Fdbk. (8va)

sl.

sl.

sl.

semi-harm.

trem. bar

1/2

1/2

1/2

Fdbk.

Fdbk.

Fdbk. pitch: F

Gtr. II

Fdbk. (8va)

Fdbk. (8va)

(end Riff B) Riff B1

E(b5)

A5/E

E(b5)

sl.

sl.

sl.

sl.

semi-harm.

Fdbk.

Fdbk.

F#5

N.C.



Riff C1

(end Riff C1)

Gtr. II

*w/octaver

sl.

sl.

sl.

sl.

1/4

1/4

(octaver off)

*Doubles an octave above.

sl.

sl.

sl.

sl.

1/4

1/4

Gtr. I

(end Rhy. Fig. 2) Riff C

(end Riff C)

1/4

1/4

P.M.4

sl.

sl.

sl.

sl.

1/4

1/4

Chorus

Bb5

N.C.

G5

N.C.



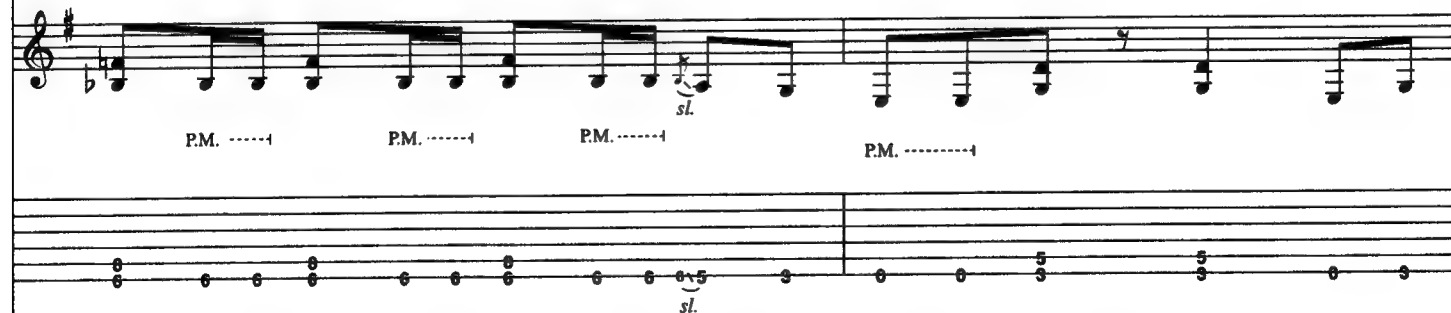
Rhy. Fig. 3A

P.M.4

P.M.4

P.M.4

P.M.4



Rhy. Fig. 3

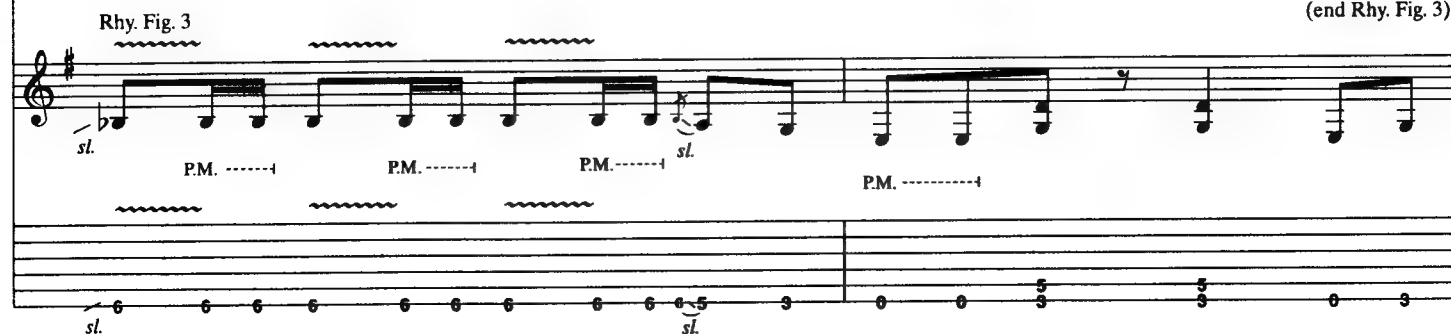
(end Rhy. Fig. 3)

P.M.4

P.M.4

P.M.4

P.M.4



w/Rhy. Fig. 3 (2 times)
Bb5

N.C.

G5

N.C.

Bb6

dare to come down to me. ——— Yeah, come on, come on now, take the chance..

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

sl. sl. sl. sl. sl. sl. sl. sl.

N.C.

G5

N.C.

w/Rhy. Fill 1
(Bb)

N.C.

w/Riff B1

That's right. Let's dance. —

(end Rhy. Fig. 3A) Rhy. Fill 1A

P.M.-----4

sl. sl. sl. sl. sl. sl. sl. sl.

w/octaver

That's right. Let's dance. —

(cont. in slashes)

(octaver off)

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

sl. sl. sl. sl. sl. sl. sl. sl.

Rhy. Fill 1 (Gtr. I)

sl. sl. sl. sl. sl. sl. sl. sl.

2nd, 3rd Verses
w/Rhy. Fig. 2
2nd time w/Fill 1 (2 times)

2. Snake, I am the snake, tempt - ing that bite to
3. See additional lyrics

take. Let me make your mind, leave your self be hind.
(Hell, yeah, hell, yeah.)

Be not a - fraid. I've got what you need, your

Fill 1 (Gtr. III) w/light dist. 1/2 grad. release (end Fill 1)

*Vol. knob swells

F#5 N.C. w/Riff C 2nd time Gtr. II substitute Fill 2

hun - ger I will feed.

Gtr. III (Gtr. III out) Gtr. II

Gtr. II P.M. sl. w/octaver sl. (octaver off)

Fill 2 (Gtr. II)

1/4 1/4 1/4 1/4 (octaver off)

Chorus
w/Rhy. Figs. 3 (3 times) & 3A
B♭5

One day you will see _____ and dare to come down to me. —

N.C. G5 N.C. B♭5

To Coda

Yeah, come on, come on now, take the chance. — { Ha, ha. That's right.

N.C. G5 N.C. B♭6 N.C. G5 N.C.

w/Rhy. Fills *1 & 1A
(B♭)

**w/Rhy. Fig. 1 and Riff A (both 2 times)
(E5)

3

Come dance, — ah. Yeah, — come danc - in'.

*Substitute 1/4 rest for beat 4. **Both gtrs. w/slight variations ad lib

Guitar solo

Gtrs. I & II G5 P.M. *

Gtr. IV

dist. tone trem. bar sl. 5 trem. bar

24 (12) (24) (24) (24) 12 12

*For next 4 bars, Gtr. II plays beat 4 1/2 w/P.M.; Gtr. I plays as written.

w/Rhy. Fig. 2 (1st bar only) (4 times)

Gtr. II E5 P.M. 1/2 H

6 2 1/2

*vib. w/bar trem. bar 2 1/2 H

6 15 15 17 (17) 12 15 15 15 17 15 17

*Next 4 bars

P.M. 2 1/2 2 1/2 2 1/2

trem. bar trem. bar trem. bar

12 15 12 15 15 17 17 15

Bb5

N.C.

G5

N.C.

One day you will see _____ and

1/2 1 P H 1/4

1/2 P 1/4

14 14 14 14 12 14 12 14 12 12 12 (12 12) 14

H

Bb5

N.C.

G5

N.C.

Musical score for "Dare to Come Down to Me" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a vocal melody with lyrics "dare to come down to me. Yeah," and a guitar accompaniment. The guitar part includes a series of sixteenth-note chords in the first system, a half-note melody in the second system, and a bass line with a wavy line indicating a sustained note in the third system. The guitar part ends with a final chord on the fifth line.

B6

N.C.

G5

N.C.

come on, come on now, take the chance. —

1/2 1/2 1/2 P

14 14 14 14 14 12 14 12 14 14 14 14 14 12 14 12 14 14 14 14 14 14 14 14 14 12 14 12 14 14 12

w/Rhy. Fill 2
A5

*w/Riff B

N.C.

(Gtr. IV)

1/2

8va

trem. bar

H sl.

1/2

*w/slight variations ad lib

H sl.

**Depress bar before striking note.

Gtr. II

P.M.

w/octaver

sl.

sl.

sl.

8va

2 loco

slack

trem. bar

trem. bar

slack

Rhy. Fill 2 (Gtr. I)

P.M.

sl.

sl.

*w/Riff B1 (1st 3 bars only)

*Last note of 3rd bar is not tied.

*Notes indicated with an asterisk are fretted by R.H. reaching behind L.H.

Bb5

A5

D.S. al Coda

(Gtr. IV out)

Gtrs. I & II

Coda w/Rhy. Fills 1 & 1A w/Riffs C & *C1
 (Bb) N.C.

Let's dance._ Mm, _ it's

*Beat 1 of 1st bar is struck, not tied.

w/Rhy. Fig. 3 w/Rhy. Fill 3
 w/Rhy. Fig. 3A (1st 2 bars only) Bb6
 Bb5 N.C. G5 N.C. Gtr. I

nice to see you here._ Ha, ha._

Rhy. Fill 3 (Gtr. II)

Additional Lyrics

3. Yeah, I feel you too,
 Feel those things you do.
 In your eyes I see a fire that burns
 To free the you that's wanting through.
 Deep inside you know
 The seeds I plant will grow. (To Chorus)

THE UNFORGIVEN II

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Slow Rock ♩ = 68

Intro

w/Rhy. Fig. 1A (2 times)

Rhy. Fig. 1 (Gtr. I) *dist. tone* Riff A (Gtr. II)

f *dist. tone*

sl. *sl.*

*Horn arr. for gtr. (this bar only).
**Vol. knob swell

(end Rhy. Fig. 1)

w/Rhy. Fig. 1

sl. *sl.* *sl.* *sl.* *sl.*

sl. *sl.* *sl.* *sl.* *sl.*

G5 E5 (Gtrs. I, II & III out) Am Rhy. Fig. 2 (*Gtr. IV)

(end Riff A)

mp *let ring*

sl. *sl.* *sl.* *sl.* *sl.*

hold bend *Full* *Full*

*Gtr. equipped w/B-bender arr. for standard gtr.

Rhy. Fig. 1A (Gtr. III)

clean tone

0 0 0 0 3 3 0 0
1 1 1 1 0 0 0 0
2 2 2 2 0 0 0 0
3 3 3 3 0 0 0 0

G Em Am C G Em

*Riff B1 ----- Riff B (end Riff B)

Gtr. V *sl.* *Full* *1/2* *Full* *1/2* *Full*

Gtr. VI *sl.* *Full* *1/2* *Full* *1/2* *Full*

dist. tone *sl.* ***** *Full* *1/2* *Full* *1/2* *Full* *sl.*

5 10 10 12 13/5 12 12 (12) 12 9 9

2 5 5 7 (7) 7 4 4

*Riffs B & B1 include Gtrs. V & VI. *sl.* ****Gtr. V to left of slash.* *sl.*

Full *Full* *sl.* *P* *Full* *Full* *Full* *Full* *sl.* (end Rhy. Fig. 2)

***T* *Full* *Full* *sl.* *P* *hold bend* *Full* *Full* *T* *Full*

3 3 3 0 0 1 3 1 0 0 2 2 0 3 3 3 0 1 3 1

2 2 2 0 2 3 2 0 3 3 3 0 2 4 2

***T* ***T = Fret 6 w/thumb.*

1st Verse

*w/Rhy. Figs. 1A (4 times) & 2 (2 times)

Am C G *Em Am C

Lay be - side - me, tell me what they've done... And speak the words - I want to hear -

(Gtrs. V & VI out)

*Play all gtr. parts w/slight variations ad lib when recalled (throughout).

*Chord name indicated by Gtr. IV; Gtr. III plays E (next 6 1/2 bars only).

G Em Am C G Em

to make my de-mons run... The door is locked - now, but it's o - pened if you're true...

Am C G Em **w/Riff A* *Gtrs. III & IV* *Am* *Cadd9*

If you can un - der-stand - the me, then I can un - der-stand - the you...

G Em Am Cadd9 G Em

*Allow beat 4 1/2 of last bar to ring through 1st 2 beats of 2nd Verse.

2nd Verse
w/Rhy. Fig. 2 (2 times)
Am

C

G

*E



Rhy. Fig. 3 (Gtr. III)

(end Rhy. Fig. 3)



*Gtr. IV plays Em (next 6 1/2 bars only).

w/Rhy. Fig. 3 (3 times)
Am

C

w/Riff B1
G

E

w/Riff B (2 times)
Am

C



G

E

Am

C

G

E



w/Riff C
Dm

Fadd2

G

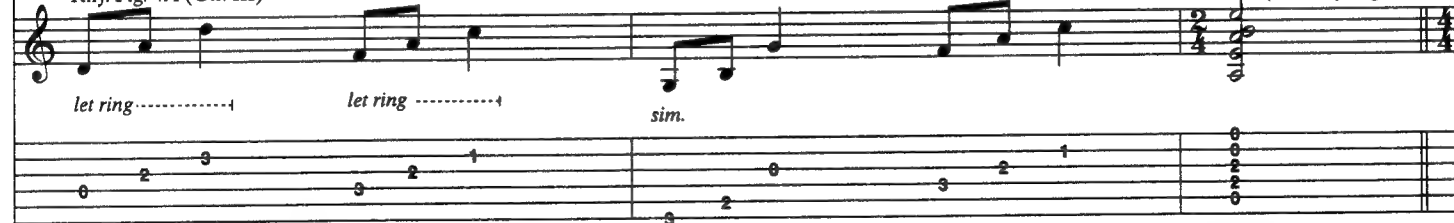
Fadd2

Asus2



Rhy. Fig. 4A (Gtr. III)

(Gtr. III out)
(end Rhy. Fig. 4A)



Rhy. Fig. 4 (Gtr. IV)

(end Rhy. Fig. 4)

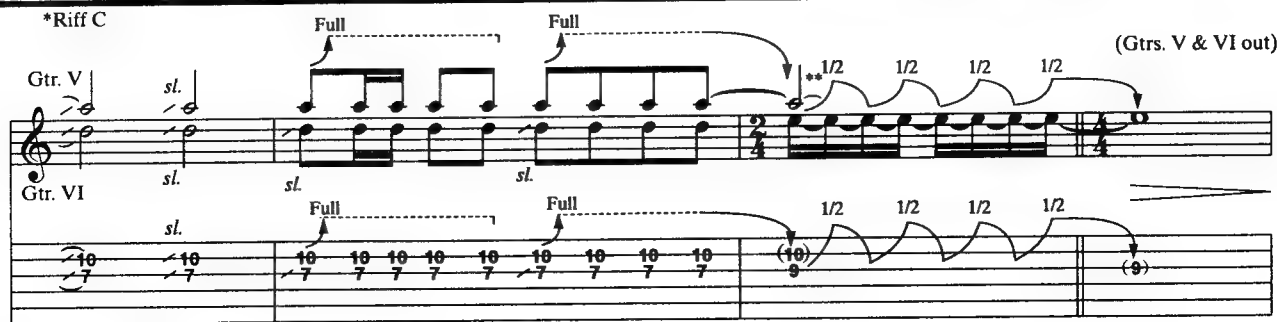
(Gtr. IV out)



*Riff C

Gtr. V

Gtr. VI



*Continued from Riff B.

**Let fade over next 2 bars.

Chorus
Asus2 Am

Asus2

G/B

G/C Csus2

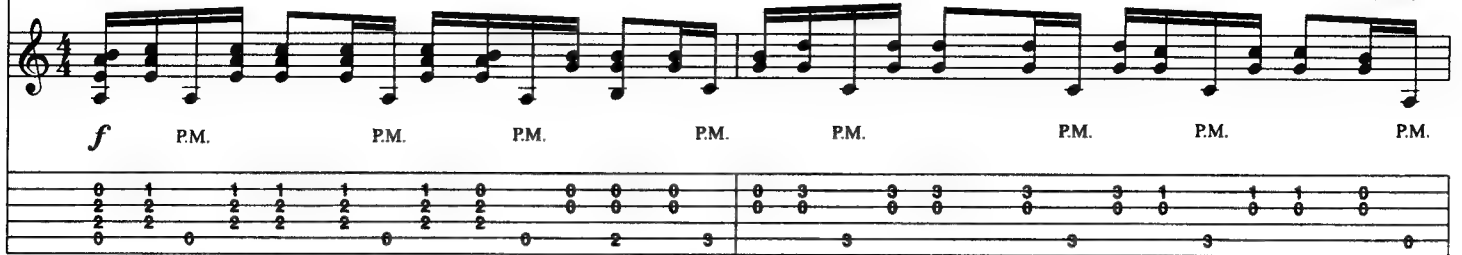
C5

*G/B



Rhy. Fig. 5 (Gtrs. I & II)

(end Rhy. Fig. 5)



*B played by bass only.

Asus2 Am

Asus2

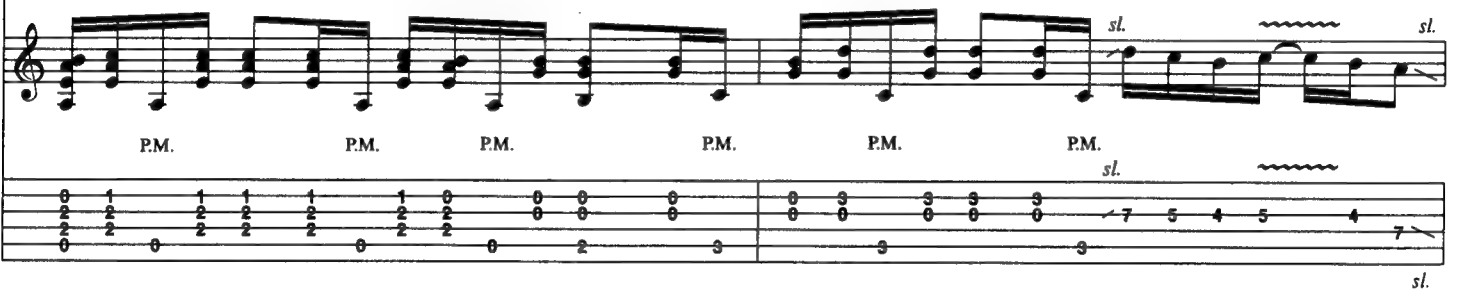
G

w/Rhy. Fill 1A
G/C Csus2

N.C.



Rhy. Fill 1 (Gtr. I)



sl.

w/Rhy. Fig. 5 (1½ times)

Asus2 Am

Asus2

G/B

G/C Csus2

C5

G/B



Asus2 Am

Asus2

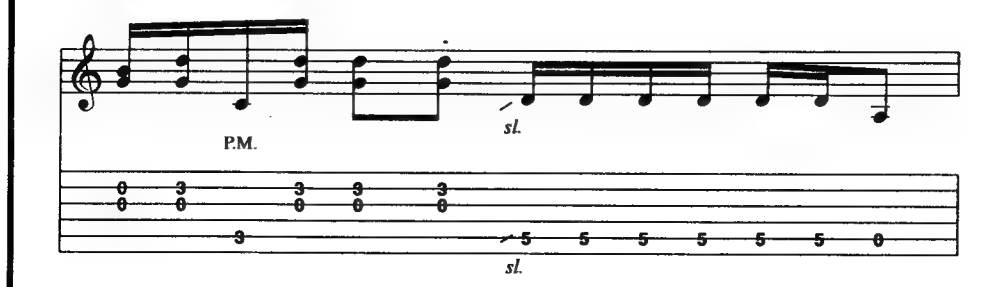
G

w/Rhy. Fills 1 & 1A
G/C Csus2

N.C.



Rhy. Fill 1A (Gtr. II)



w/Rhy. Figs. 1 & 1A (both 2 times)

*w/Riff A
A5

w/Riff A1

A5

C5

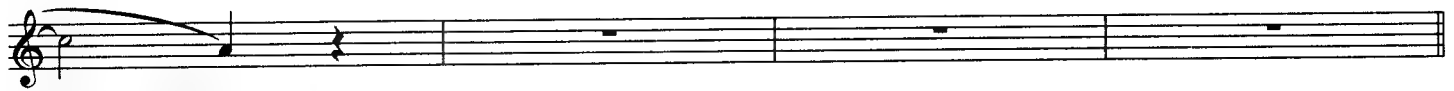
G5

E5

C5

G5

E5



*Allow beat 4½ of last bar to ring through
1st 2 beats of 3rd Verse.

3rd Verse
Am

C

G

E



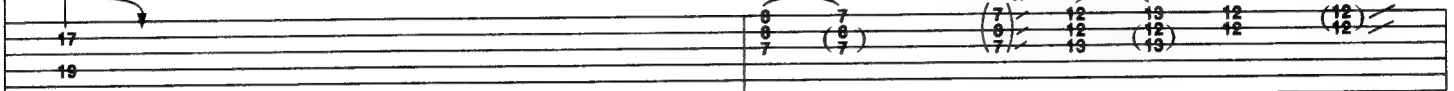
Rhy. Fig. 6A (Gtr. IV)

*1/2 (end Rhy. Fig. 6A)



w/wah

1/2



*Bend towards floor.

Rhy. Fig. 6 (Gtr. VIII)

(end Rhy. Fig. 6)



clean tone



w/Rhy. Fig. 6A (2½ times)

Am

C

G

E



(Gtr. VIII)



H P



H P

Riff A1 (Gtr. VII)



w/Rhy. Figs. 3 & 6 (both 2 times)

Am C E Am C

She lay be - side me, but she'll be there when I'm gone. Black heart scar - ring dark - er still.

(Gtr. VIII out) w/Rhy. Fig. 4A

G E Dm F

Yeah, she'll be there when I'm gone. Yeah, she'll be there when I'm gone.

Gtr. IV P sl. P w/slide

P

w/Fill 1

Chorus
w/Rhy. Fig. 5 (1½ times)

G F Asus2 Asus2 Am Asus2 G/B

Dead sure she'll be there. What I've felt, what I've known.

(Gtr. III out)

w/o slide

G/C Csus2 C5 G/B Asus2 Am Asus2 G

Turn the pag - es, turn to stone. Be - hind the door. Should I o - pen it for you?

w/Rhy. Fills 1 & 1A

w/Rhy. Fig. 5 (1½ times)

G/C Csus2 N.C. Asus2 Am Asus2 G/B

Yeah. What I've felt, what I've known.

Fill 1

Gtr. V Gtr. VI

(Gtrs. V & VI out)

1/2 1/2 1/2 1/2

13 12 10 9 (12) (9)

G/C Csus2

C5

G/B Asus2 Am

Asus2 G/B

w/Rhy. Fill 3

G/C Csus2

N.C.

w/Rhy. Fig. 1 (2 times) and Riff A

A5

C5

(Gtrs. I, II & VII out)

Am

C

G

Em

Rhy. Fill 3 (Gtrs. I & II)

4th Verse
w/Rhy. Fig. 2
Am

C G Em

Lay be - side — me, tell me what I've done. —

Am C G Em

The door is closed, so are — your eyes, — but now I see — the sun. —

w/Rhy. Fig. 4

Dm F#sus2 G F#sus2

Now I see — the sun. — Yes, now I see — it. —

Asus2 (Gtr. IV out) Chorus/Outro w/Rhy. Fig. 5 (1½ times)

What I've felt, — what I've known. —

G/C C#sus2 C5 G/B Asus2 Am Asus2 G/B

Turn the pag - es, turn — to stone. — Be - hind the door. — Should I o - pen it — for you? —

w/Rhy. Fills 1 & 1A

G/C C#sus2 N.C. w/Rhy. Fig. 5 (6 times)

Yeah. — What I've felt, — what I've known. — So

G/C C#sus2 C5 G/B Asus2 Am Asus2 G

sick and — tired, — I stand — a - lone. — Could you be there? — 'Cause I'm the one who waits, — the

G/C C#sus2 C5 G w/Riff D Asus2 Am Asus2 G/B

one who waits — for you, — oh. What I've felt, — what I've known. —

Riff D (Gtr. III)

clean tone H

1. 2. (Gtr. III out)

7 4 4 5 5 5 5 4 5 5 7 4 4 5 7 5 5

G/C Csus2 C5 G/B Asus2 Am Asus2 G

Turn the pag - es, turn to stone. Be - hind the door. Should I o - pen it for you?

G/C Csus2 C5 G Asus2 Am Asus2 G/B

oh. What I've felt, oh, what
(So I dub thee un - for - giv - en.)

G/C Csus2 C5 G/B Asus2 Am Asus2 G

I've known. I take this key and I bur - y it in you,
(Nev - er - be, nev - er me.)

Gtr. I substitute Rhy. Fill 2
G/C Csus2 C5 G Am Gtrs. I & II grad. rit. G/B

be - cause you're un - for - giv - en, too. (Nev - er be, nev - er me.)

Asus2 Am D5 ⑤ open A Am Gtr. II P.M. Freely G

'Cause you're un - for - giv - en, too. Oh, oh, oh.

Gtr. I

(Gtr. I cont. in notation)

G5 (Gtr. II out) Asus2 A

(Gtr. II out)

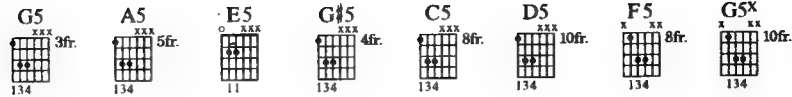
(Gtr. I out) * < mp grad. bend Full

(Gtr. I out) * < mp grad. bend Full

*Vol. knob swell **Bend towards floor.

BETTER THAN YOU

Words and Music by
James Hetfield and Lars Ulrich



Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately fast Rock ♩ = 160
*w/sound effect

Half time feel
(Drums)

Intro

fade in
(approx. 10 seconds)

Gtr. I

f dist. tone

Harm.

Harm.

2:4 2:4

*Till Verse

G5 G#5 A5 G5 E5 Gtr. II pick scrapes (Gtr. II out) (end Rhy. Fig. 1) G5 E5

Rhy. Fig. 1

w/Rhy. Fig. 1 (2 times)

G5 G#5 A5 G5 E5 Gtr. II Harm.

Harm.

(end half time feel)
Play 4 times

G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5 (Gtr. II cont. in slashes) (end Rhy. Fig. 2)

Rhy. Fig. 2 (Gtrs. I & II)

P.M. P.M.

1st Verse

Gtr. II

G5 A5 G5 ^⑥open E E5 G5 G#5 A5

*P.M. P.M.

I look — at you, then — you me. —

Rhy. Fig. 3 (Gtr. I) (end Rhy. Fig. 3)

P.M. P.M.

*Play only lowest note of chord when P.M. is indicated (throughout).

w/Rhy. Fig. 3

Rhy. Fig. 3A

G5 A5 G5 ^⑥open E E5 G5 G#5 A5

*P.M. P.M. P.M.

Hun - gry — and thirst - y — are — we. —

Rhy. Fig. 4A

G5 A5 C5 D5

sl. sl.

Hold - ing — the li - on's — share, hold - ing — the key. —

Rhy. Fig. 4 (Gtr. I)

Full

Full

*Play this bar w/slight variations ad lib when Rhy. Fig. 4 is recalled (throughout).

G5 A5 F5 G5^x (end Rhy. Fig. 4A)

Hold - ing — me back 'cause — I'm striv - ing — to be... Bet - ter than

(end Rhy. Fig. 4)

Half time feel

Chorus
w/Rhy. Fig. 2 (4 times)

Gtr. II substitute Rhy. Fill 1

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

you. _____ Bet - ter than

*(Bet - ter than
*w/flanger (throughout) you.) _____

(Resume Rhy. Fig. 2)

Gtr. II substitute Rhy. Fill 1 (end half time feel)

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

you. _____ (Bet - ter than you.) _____

2nd Verse
w/Rhy. Fig. 3 (2 times)

G A9(no3rd) G5 E5 N.C. E5 N.C. E5 N.C. G5 G#5 A5

Lock horns, — I push and I strive. _____

Rhy. Fig. 5 (Gtr. II)

(end Rhy. Fig. 5)

let ring let ring P.M. P.M. P.M.

w/Rhy. Fig. 5

G A9(no3rd) G5 E5 N.C. E5 N.C. E5 N.C. G5 G#5 A5

Some - how — I feel more — a - live. _____

w/Rhy. Figs. 4 & 4A

G5 A5 C5 D5

Bur - y — the need — for — it, bur - y — the seed. _____

Gtr. III

Gtr. IV

w/slide (both gtrs.)

7 8 8 10 10 10 0 0 0 10 10 10 10 10 10 10 10
7 5 5 7 7 7 5 5 5 7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Rhy. Fill 1 (Gtr. II)

P.M.

G5 A5 F5 G5

Bur - y — me deep when — there's no will — to be... Bet - ter than

(Gtrs. III & IV out)

Capo positions: 8, 5, 10, 13, 15 (strings 1-5) and 5, 7, 7, 10, 10 (strings 2-6)

Half time feel

Chorus

w/Rhy. Fig. 2 (4 times)

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C. Gtr. II substitute Rhy. Fill 2 E5 N.C. G5 G#5 A5

you. (Bet - ter than you.) Ho, bet - ter than

(Resume Rhy. Fig. 2)

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C. Gtr. II substitute Rhy. Fill 1 E5 N.C. G5 G#5 A5

you. (Bet - ter than you.)

Bridge

A5 F#5 E5 F#5 N.C. A5 F#5 E5 F#5 E5 F5

Oh, can't stop this train — from roll - in'.

Rhy. Fig. 6 (Gtrs. I & II)

(end Rhy. Fig. 6)

Capo positions: 2, 2, 2, 2, 2, 2 (strings 1-6)

Rhy. Fill 2 (Gtr. II)

let ring P.M.

Capo positions: 3, 4, 2, 5, 6, 7 (strings 1-6)

w/Rhy. Fig. 6

A5 F#5

E5 F#5

N.C.

A5 F#5

E5 F#5

E5

F5

{ Oh, yo, noth - in' brings me down.
Oh, yo, you can't take it down.

w/Rhy. Fig. 7

B5 G#5

*F#5/G# G#5

N.C.

B5 G#5

F#5/G# G#5

No, can't stop this train from roll in' on
No, nev - er stop this this lo - co - mo - tion, on

Gtr. II

1/2

1/2

*Notes to right of slashes played by bass only.

To Coda

F#5

G5

B5 G#5

F#5/G# G#5

N.C.

and on, on, and... No, no. For -
and on and on

1/4

1/4

1/2

1/2

H

H

Rhy. Fig. 7 (Gtr. I)

1/2

1/2

1.

2.

B5/G# G#5 F#5/G# G#5 N.C. (end half time feel) Guitar solo w/Rhy. Figs. 2 & 2A (both 4 times) *G5 E5 N.C.

ev - er on — and on... —

*Gtr. III Gtr. III 1/4

Gtr. II 1/2 1/2 1/4 1/4

*w/o slide *Chord names reflect Gtr. I (next 8 bars only).

E5 N.C. G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5 Full

1/4 1/4 Full

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

1/4 1/4 1/4 1/4

w/Rhy. Fig. 3 & 3A (both 2 times)

G5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

1/2 1/2

G5 A5 1/2 G5 E5 N.C.

E5 N.C. G5 G#5 A5 w/Rhy. Figs. 4 & 4A (both 1st 7 bars only) G5 Full A5 Full C5 1/2 Full

D5 G5 A5 F5 1/2 Full

Gtrs. G5x I & II D.S. (half time feel) al Coda

Coda (w/last 4 bars of Rhy. Fig. 7) B5 G#5 F#5 G#5 No, no.

N.C. B5/G# G#5 F#5/G# G#5 N.C. G5 G#5 A5

You can't bring me down.... 'Cause I'm bet - ter than

Chorus
w/Rhy. Fig. 2 (Gtr. I: 8 times; Gtr. II: 4 times)

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C.

you. (Bet - ter than you.)

Gtr. II substitute Rhy. Fill 1

E5 N.C. G5 G#5 A5 (Resume Rhy. Fig. 2) G5 E5 N.C. E5 N.C. G5 G#5 A5

Bet - ter than you. (Bet - ter than

G5 E5 N.C. Gtr. II substitute Rhy. Fill 1 E5 N.C. G5 G#5 A5 w/Rhy. Fig. 2A *G5 E5 N.C. E5 N.C. G5 G#5 A5

you.) Ooh, bet - ter than you. (Bet - ter than

*Chord names reflect Gtr. I (next 6 bars).

w/Rhy. Fig. 2 (1st bar only) G5 E5 N.C. w/Rhy. Fill 1 E5 N.C. G5 G#5 A5 w/Rhy. Fig. 2A G5 E5 N.C. E5 N.C. G5 G#5 A5

you.) Mm, bet - ter than you. (Bet - ter than

G5 E5 N.C.

G5 G#5 A5

Free time
G5
Gtr. II

you.) Much bet - ter than you.

Gtr. II

(cont. in slashes) Gtr. I

P.M. P.M. trem. pick

A tempo
G5 G#5 A5

Bet - ter than

Fdbk. (8va)

rit. Fdbk.

Fdbk. pitches: B

F#

Chorus
w/Rhy. Fig. 2 (Gtr. I: 7 times; Gtr. II: 2 times)

(end Rhy. Fig. 8)

Rhy. Fig. 8 (Gtr. III) w/wah

you. (Bet - ter than

w/Rhy. Fig. 8 (7 times) G5 E5 N.C. E5 N.C. G5 G#5 A5 Rhy. G5 Fig. 2B (Gtr. II) ⑥ open E E5 P.M.

you.) Oh, bet - ter than you.

(end Rhy. Fig. 2B) G5 G#5 A5 w/Rhy. Fig. 2 *G5 E5 N.C. E5 N.C. G5 G#5 A5 P.M.

(Bet - ter than you.) Bet - ter than

*Chord names reflect Gtr. I (next 8 bars).

w/Rhy. Fig. 2B G5 E5 N.C. E5 N.C. G5 G#5 A5 w/Rhy. Fig. 2 G5 E5 N.C.

you. (Bet - ter than you.)

E5 N.C. G5 G#5 A5 w/Rhy. Fig. 2A G5 E5 N.C. E5 N.C. G5 G#5 A5

Bet - ter than, bet - ter than,

G5 ⑥ open E E5 G5 G#5 A5 (end half time feel)

bet - ter than, bet - ter than

Gtr. I P.M.

Gtr. I

E5 N.C.

*Chord names reflect Gtr. I (next 20 bars only).

P

sl. sl.

4

G5 E5 N.C. E5 N.C. G5 G#5 A5 G5 E5 N.C.

w/Rhy. Fill 3

A - roll — on —

Full Full Full Full Full Full

grad. bend

12 14 12 14 14 12 14 12 14 14 12 14

H H H H

G5 G#5 A5 G5 E5 N.C. E5 N.C. G5 G#5 A5

w/Rhy. Fig. 2 (4 times) (Gtr. I)

— and on, on, —

1/2 1/2

sl. let ring — sl.

12 14 14 11 16 15 16 15 15 16 (16) 16 15 16 16 15 16

G5 E5 N.C. E5 N.C. G5 G#5 A5 Gtr. II

Ⓢ open E E5 P.M.

Oh, —

1/2 1/2

15 16 15 16 16 15 16 (16) 16 15 16 16 15 16 15 16 15 16 17 17

Rhy. Fill 3 (Gtr. I)

Harm. (8va)

Harm:

5 2 5 6 7
3 0 0 3 3 3 3 3 3 4 5

7 G5 $\text{G}\sharp 5$ A5 G5 E E5 G5 $\text{G}\sharp 5$ A5 G5 **Free time**
 P.M. *Gtr. I \downarrow

yeah. Bet-ter than you.

Full P Full P Full sl. H P

(17) 17 17 17 15 16 15 16 14 12 14 14 14 12 12 15 (15) 5 17 19 17 20 18 20 19 19

*Gtr. II strikes G5 chord on beat one and holds till otherwise indicated.

Oh, yeah. Ha, ha.

sl. Full H P sl. H P sl. 3 sl.

5 3 rit.

sl. Full H P sl. H P sl.

17 19 17 15 14 16 14 12 14 12 12 12 14 12 11 12 11 11 9 7 9 7 5 7 7 9

sl. sl.

A tempo

G5 $\text{G}\sharp 5$ A5 G5 E5 (Gtrs. out) w/sound effect
 Gtrs. I & II

Bet - ter than you, ha!

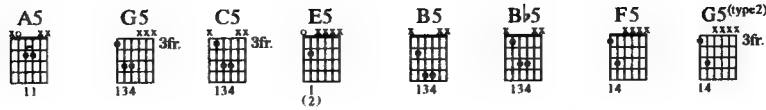
3/4 3/4

(9) (9) (9) 12 13 14 12 14 (14)

sl.

SLITHER

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Freely ♩ = approx. 100

Intro

Gtr. II ♩

A5

G5

Don't go look - in' for snakes, — you might find — them. —

Gtr. I

f

dist. tone

trem. pick

C5

Don't send your eyes to the sun, — you might blind — them. —

trem. pick

let ring -----

In time, faster ♩ = 112

A5

Have - n't I seen you here _____ be - fore? _____

E5

(cont. in notation)

B5 B♭5 A5 E (6) open

N.C.
Rhy. Fig. 1 (Gtrs. I & II)

1. 2.

B5 B♭5 A5 N.C. (end Rhy. Fig. 1) Rhy. Fill 1

B5 B♭5 A5 E5

*P.M. refers to Gtr. I only.

*As before

1st, 2nd Verses

2nd time w/Fill 1

N.C. B♭5 N.C. E5 N.C. B♭5 N.C. E5 N.C. B♭5 N.C.

1. Ooh, _____ watch the pup - pets danc - in'. Yeah, _____ see the
 2. Ooh, _____ play the game so nice - ly. Oh, _____ check, it's

1/2 1/2 1/2

P.M. -----4 P.M. -----4 P.M. -----4

(2)
6

E5 N.C. B♭5 G5 F5 E5 N.C. B♭5 N.C. 2nd time w/Fill 1 E5 N.C. B♭5 N.C.

clowns fall down. Hey, _____ tie your tap shoes tight - ly,
 your move now. Yeah, _____ we're stand - in' in this jun - gle,

Rhy. Fig. 2

1/2 1/2

P.M. -----4 P.M. -----4 P.M. -----4

1/2 1/2

Fill 1 (Gtr. III)

sl. sl.

12 12 (12) 12 (12) 12 (12)

sl. sl.

E5 N.C. B♭5 N.C. E5 N.C. B♭5 G5 F5

Rhy. Fig. 3 (Gtr. I) *E5 F5 E5 F5

yeah, _____ and wear them in - to town. }
 yeah, _____ with ser - pents I have found. } See you _____

(Gtr. I cont. in slashes) (end Rhy. Fig. 2) Gtr. II

P.M. -----1 1/2 P.M. -----1

*Use alternate fingering (see frame).

(end Rhy. Fig. 3)

Ⓢ open E5 F5 E5 F5 E G5(type2) E5 w/Rhy. Fig. 3 F5

_____ crawl - in'. See you _____ crawl - in' in. _____

Riff A (end Riff A) sl.

9 9 9 9 9 9 9 10 10 10 10 10 10 10 12 12 12 12 12 12 12 14 14 14 14 14
 7 7 7 7 7 7 7 8 8 8 8 8 8 8 10 10 10 10 10 10 10 12 12 12 12 12

sl.

Rhy. Fig. 3A (cont. in notation)

Ⓢ open E B5 B♭5 A5

Gtr. I P.M.

Chorus

A(♯4) A5 A(♯4) A5 A♭5 G5

Don't go look - in' for snakes, _____ you might find _____ them.

Rhy. Fig. 4

P.M. P.M. P.M.

4 3 2 1 0 (2 0) 2 2 2 1 2 2 0 1 2 2 0 0 0 6 5

G6 G(♯4) G5 G6 G(♯4) G5 G6 G5 D5 D♭5 C5 N.C. C5 B5 B♭5 A5

Don't send your eyes to the sun, — you might blind — them. Have - n't I seen you here —

P.M. P.M. P.M.

*Note in parentheses played by Gtr. I only.

1. N.C. A5 N.C. A5 B5 B♭5 A5 Gtr. II 7 7 ⑥ open E

— be - fore? — There ain't — no he - roes here, —

(Gtr. II cont. in slashes) (end Rhy. Fig. 4) Rhy. Fig. 4A (Gtr. I) —

*P.M. P.M.

*P.M. refers to Gtr. I only.

w/Rhy. Fig. 1 (1½ times) N.C. B5 B♭5 A5 N.C.

no. No more. —

Gtr. III 1/2 H 1/2 1/2 H 1/2 H

dist. tone -1/2

14 12 14 12 14 12 14 12 14 12 14 12 14 12

(cont. in notation) ⑥ open E

w/Rhy. Fill 1 B5 B♭5 A5 E5 2. N.C. A5 B5 B♭5 A5 Gtr. II 7 7 ⑥ open E

Hey, hey, hey. Have your he - roes dis - ap - peared?

1/2 (Gtr. III out) sl. (Gtr. II cont. in slashes) Gtr. I

1/2 1/2

12 12 14 (14) sl.

*P.M. P.M.

*P.M. refers to Gtr. I only.

(end Riff B)

Half time feel

w/Riff B (Gtr. I)

(end half time feel)

(A5)

Guitar solo

Rhy. Fig. 5 (Gtrs. I & II)

(end Rhy. Fig. 5)

Rhy. Fill 2 (Gtr. I)

Rhy. Fill 2A (Gtr. I)

71

[illegible]

The musical score for "w/Rhy. Fig. 2" consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a "w/Rhy. Fill 3" and contains several measures with notes and rests. Above the staff, there are labels: "N.C.", "E5", "N.C.", "Full", "Bb5", "N.C.", "Full", "E5", "N.C.", "Full", "Bb5", and "N.C.". The bottom staff is in bass clef and contains notes and rests. Above the staff, there are labels: "Full", "Full", "sl.", "Full", "sl.", "Full", "Full", "Full", and "Full". The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

Rhy. Fill 3 (Gtrs. I & II)

7 7 7 7 7 0

w/Rhy. Fig. 6
E5 F5

Gtr. I

E5 F5

E5 F5

w/Rhy. Fig. 3 and Riff A (both 2 times)
E5 F5 E5 F5

See you

(Gtr. III out)

1/2 Full

1/2 Full

semi-harm.4

Full

E5 F5 E5 F5 N.C. G5 E5 F5 E5 F5 E5 F5 E5 F5 N.C. G5 N.C. B5 Bb5 A5

crawl - in' See you crawl - in' in.

w/Rhy. Fig. 3A (Gtrs. I & II)

Chorus
w/Rhy. Fig. 4

A(#4) A5 A(#4) A5 Ab5 G5 G6 G(#4) G5 G6 G(#4) G5 G6 G5 D5 D>5 C5

— So don't go look-in' for snakes,— you might find— them. Don't send your eyes to the sun,— you might blind— them.—

N.C. C5 B5 Bb5 A5 N.C. A5 N.C. A5 B5 Bb5 A5 B5 Bb5 N.C.

Have-n't I seen you here— be - fore?— No, there ain't— no he - roes here.—

w/Rhy. Fig. 4A (Gtrs. I & II)

Rhy. Fig. 6 (Gtr. II)

No, no.

Rhy. Fig. 7 (Gtrs. I & II)

Outro solo
w/Rhy. Fig. 7 (1 1/4 times)

Rhy. Fill 4 (Gtrs. I & II)

(cont. in slashes)

Rhy. Fig. 8
(Gtrs. I & II)

(C5) B5 B♭5 A5 B5 B♭5 A5

P.M. J

Hav - en't I seen you here _____ be - fore? _____
...be - fore? _____ No, there ain't _____

1/2 Full 1/4 Full Full Full

grad. bend Full

(14) 14 12 14 14 12 14 (14) 12 12 15 12 12

(end Rhy. Fig. 8)

B5 B♭5 A5 B5 B♭5 E

⑥ open

w/Rhy. Fig. 7 (1st 3 bars only)
N.C.

no he - roes here. _____ Don't go look - in' for snakes, —

sl. sl. sl.

(12) 14 14 12 12 (12) 14 12 14 12 12

w/Rhy. Fill 4 C5

you might find them. _____ Yeah, —

sl. sl. sl. 1/2 Full 1/2 Full 1/2 Full

sl. 1/2 Full 1/2 Full

sl. sl.

14 14 12 14 12 14 14 12 14 12 14 12 14 12 14 12

w/Rhy. Fig. 8

B5 Bb5 A5

B5 Bb5 A5

B5 Bb5 A5

B5 Bb5 N.C.

— have - n't I seen — you here — be - fore? —
And have your he - roes dis - ap - peared? —

w/Rhy. Fill 5

Don't send your eyes to the sun, — you might blind — them. —

Rhy. Fill 5 (Gtr. II)

Freely

7 7 rit. E5 trem. pick 1/4

rit. P.M. P.M. 1/4

P.M. rit. trem. pick sl. Full Full Full Full

(14) 14 12 14 (14) (14) 14 12 14 14 12 14 (14)

(2 2 0) 4 3 2 (2 0) (2 0) (2 0) sl. 5 7 Full Full Full Full

Begin fade

Fade out

1/2

P.M. P.M. 1/2

Full H HP sl. grad. bend Full Full

7 7 5 7 5 5 5 5 5 5 5 5 sl.

H HP

CARPE DIEM BABY

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥=E \flat ③=G \flat
⑤=A \flat ②=B \flat
④=D \flat ①=E \flat



Slow Rock $\text{♩} = 76$

N.C.(Em)

Play 3 times N.C.

Intro

*Gtr. I

fade in
dist. tone

P.M.4

P.M.4

P.M.4

P.M.4

*Two gtrs. arr. for one (this bar only).

The musical score is written for guitar in 4/4 time, with a tempo of 76 beats per minute. It features two guitar parts, Gtr. I and Gtr. II, and a rhythm section. The score includes various guitar techniques such as slides (sl.), bends (1/2, Full), and palm mutes (P.M.). Chord diagrams for A5, Cadd9, B5, C5, D5, A5v, E5, and F5 are provided at the top. The score is divided into sections: Intro, Main body, and Rhy. Fill 1. The main body consists of several measures of music, with Gtr. I and Gtr. II playing different parts. The Rhy. Fill 1 section is a short musical phrase. The score is written in standard musical notation with a key signature of one flat (Bb) and a time signature of 4/4.

1st, 2nd Verses
2nd time w/Fill 2 (3 times)

D5 E5 N.C.

D5 E5 F5 E5 N.C.

D5 E5 Dsus2

**E5 **F5 C5

Yeah. 1. Hit dirt, shake tree, split sky, part— sea.
2. See additional lyrics

Full

sl. P.M.4 P.M.4

Full

sl. P.M.4 P.M.4

*Rhy. Fig. 1 (end Rhy. Fill 1) (end Rhy. Fig. 1)

sl. P.M.4 P.M.4

sl. P.M.4 P.M.4

**Chord names reflect by Gtr. I only.

*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).

w/Rhy. Fig. 1 (2 times)

D5 E5 N.C.

D5 E5 F5 E5 N.C.

D5

E5 F5 C5

Strip smile, lose cool, bleed the day and break— the rule.

Rhy. Fig. 1A (Gtr. I) (end Rhy. Fig. 1A)

sl. P.M.4 P.M.4

sl. P.M.4 P.M.4

Fill 2 (Gtr. III)

Full

1 1/2

Full

1st ring 1 1/2

5 7 7 9 5

D5 E5 N.C. D5 E5 F5 E5 N.C. D5 E5 F5 C5

Live win, dare fail, eat the dirt and bite the nail.

sl. P.M. -----1 P.M. -----1

sl. *sl.* *sl.*

Pre-chorus B5 Bb5 G5 F#5 E5 (end Bkgd. Voc. Fig. 1)

*Bkgd. Voc. Fig. 1 (Ay.) Then make me miss you.

Rhy. Fig. 2A (Gtr. I) (end Rhy. Fig. 2A)

P.M. ---1 P.M. ---1 P.M. ---1 P.M. ---1 P.M. -----1

*Refers to upstemmed notes only. **Sing harmony 3rd time only (next 4 bars).

Rhy. Fig. 2 (Gtr. II) (end Rhy. Fig. 2)

P.M. P.M. P.M. P.M.

w/Rhy. Figs. 2 & 2A w/Bkgd. Voc. Fig. 1 B5 Bb5 G5 F#5 E5

1. Vocal tacet
2. Oh, yeah.
3. Come on, come on.
*Sing upstem notes last time.

Then make me miss you.

D5 E5 F5 C5 N.C.(Em)

Gtrs. I & II

sl. P.M. -----1 P.M. -----1 P.M. -----1 P.M. -----1

sl. (3) *sl.*

Chorus
Em D/F# F/A A5 N.C.(Em)

So wash_ your face_ a - way_ with dirt. —

Rhy. Fig. 3A (Gtr. I) (end Rhy. Fig. 3A)

let ring H sl. P.M. P.M. P.M. P.M.

*Sing harmony 2nd & 3rd times only (next 4 bars). H

Rhy. Fig. 3 (Gtr. II) (end Rhy. Fig. 3)

P.M. P.M. P.M. P.M.

w/Rhy. Figs. 3 & 3A (both 1½ times)
Em D/F# F/A A5 N.C.(Em) Em D/F# F/A A5 * To Coda

It don't_ feel good_ un - til_ it hurts. —

{ 1.2. So take this world and shake it. —
3. So take this world and shake it.
*Substitute cue notes 3rd time only.

A5 Cadd9

Gtr. II ◇

— Come squeeze and suck the day. — Come car - pe di - em, ba -

Gtr. I

sl. sl. sl. sl.

1. N.C.

by. —

Rhy. Fig. 4 (Gtrs. I & II)

1/2 sl. 1/2 sl. 1/2 sl. 1/2 sl.

12 12 (12) 12 12 (12) 12 12 (12) 12 12 (12)

sl. sl. sl. sl.

*Gtr. I plays lower note only;
Gtr. II plays higher note only

D5 A5 C5 N.C.

(end Rhy. Fig. 6)

Guitar solo
w/Rhy. Fig. 6 (4 times)
N.C.(E5)

(cont. on lower staff)

(E5)

D5 A5 C5 N.C.

Gtr. IV

dist. tone

Full

sl. sl.

Full

Full

Full

sl.

sl.

D5 A5 C5 N.C.

[illegible]

Rhy. Fig. 7 (Gtr. I) w/Rhy. Fig. 7A (2 times) Rhy. Fig. 8 (Gtr. II) Rhy. Fig. 9 (Gtr. III)

B5 C5 B5 C5 B5 C5 B5 D5 A5^v

(end Rhy. Fig. 7) ③3fr 2fr G F#

(Gtr. IV out)

Musical score for guitar, showing a treble clef staff with a key signature of one sharp (F#) and a common time signature. The score includes a melodic line with slurs and a bass line with fret numbers. The bass line starts with a "P.M." marking. The score is divided into two systems by a double bar line.

Rhy. Fig. 7A (Gtr. II)

[illegible]

w/Rhy. Fill 2
N.C.

E5

N.C.

(Gtrs. III & IV out)

17 16 12 12 12 0

14 12 12 12 12 0

sl. 0 0 7 5 5 5 3 5 0 0 0 7 5 5 5 3 0 3 0 2 0 0 7 5 5 5 3 5

*Gtr. I plays lower note only;
Gtr. II plays higher note only.

12 13 12 12 13 12 12 12

0 0 7 5 5 5 3 0 3 0 0 3 0 0 3 (3)

sl. 0 7 5 5 5 3 0 3 0 0 3 0 0 3 (3)

*As before

3rd Verse
E5

D5

E5

F5

C5

w/Rhy. Figs. 1 & 1A (both 2 times)

D5 E5

D5 E5 F5 E5 N.C.

3. Live win, dare fail, eat dirt, bite the nail, Strip smile, lose cool,

Gtrs. I & II

7 7 7 9 10 5 5

7 7 7 9 10 5 5

5 5 5 7 8 3 3

5 5 5 7 8 3 3

Rhy. Fill 2 (Gtr. II)

12 12 12 12

(2) 0 7 5 5 5 3 5

sl. 0 7 5 5 5 3 5

Dsus2

E5 F5

C5

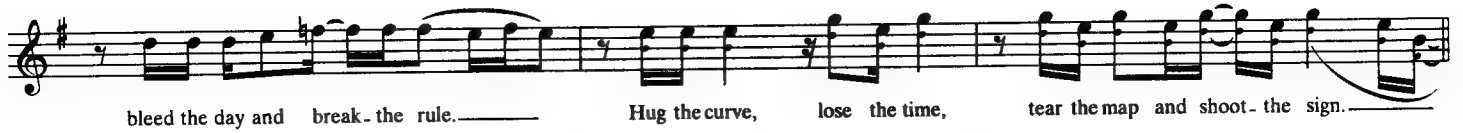
D5 E5

D5 E5 F5 E5 N.C.




Dsus2

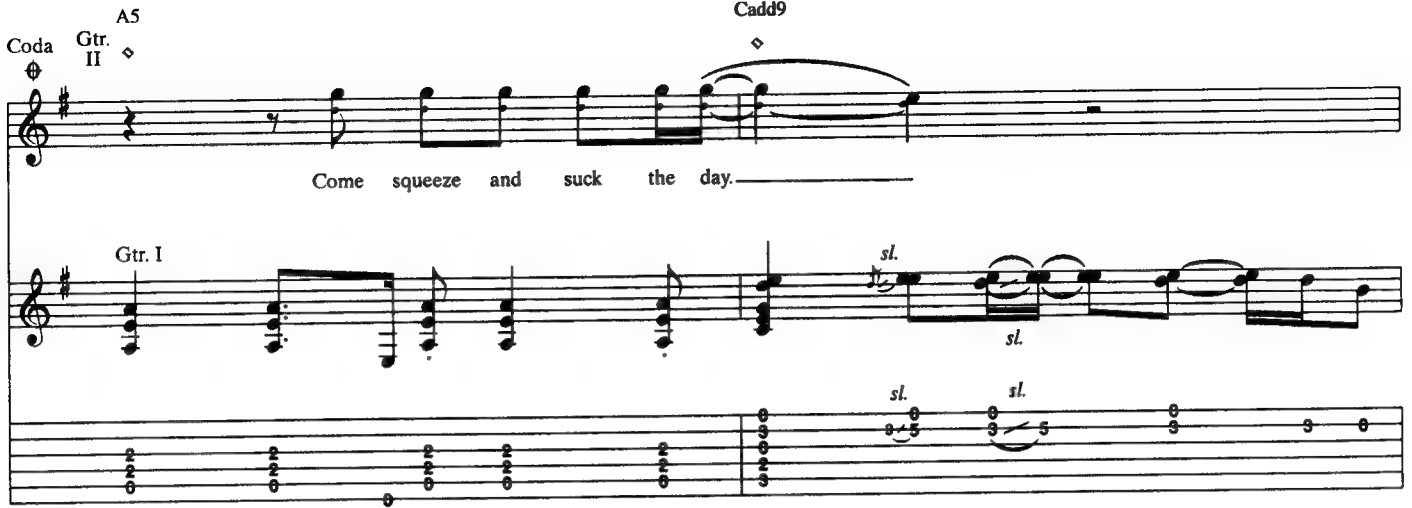
E5 F5

C5



bleed the day and break - the rule. Hug the curve, lose the time, tear the map and shoot - the sign.

Coda  A5 Gtr. II  Cadd9 



Come squeeze and suck the day.

A5          

⑥ open E F5 P.M.



Come make me miss - you. Come car - pe di - em, ba -

Outro
w/Rhy. Fig. 4
N.C.



by. Come car - pe di - em, ba - by.

Gtr. III        

1/4 1/4 1/4 1/4

12 12 14 14 12 14 14 14

sl.

BAD SEED

**Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett**

Tune down 1½ steps:

⑥=C# ③=E
⑤=F# ②=G#
④=B ①=C#

Moderate Rock ♩ = 132

Intro

(Cough)	Half time feel (Drums)
<p>1. <i>100%</i> (Cough)</p> <p>2. <i>100%</i> (Cough)</p> <p>3. <i>100%</i> (Cough)</p> <p>4. <i>100%</i> (Cough)</p> <p>5. <i>100%</i> (Cough)</p> <p>6. <i>100%</i> (Cough)</p> <p>7. <i>100%</i> (Cough)</p> <p>8. <i>100%</i> (Cough)</p> <p>9. <i>100%</i> (Cough)</p> <p>10. <i>100%</i> (Cough)</p> <p>11. <i>100%</i> (Cough)</p> <p>12. <i>100%</i> (Cough)</p> <p>13. <i>100%</i> (Cough)</p> <p>14. <i>100%</i> (Cough)</p> <p>15. <i>100%</i> (Cough)</p> <p>16. <i>100%</i> (Cough)</p> <p>17. <i>100%</i> (Cough)</p> <p>18. <i>100%</i> (Cough)</p> <p>19. <i>100%</i> (Cough)</p> <p>20. <i>100%</i> (Cough)</p> <p>21. <i>100%</i> (Cough)</p> <p>22. <i>100%</i> (Cough)</p> <p>23. <i>100%</i> (Cough)</p> <p>24. <i>100%</i> (Cough)</p> <p>25. <i>100%</i> (Cough)</p> <p>26. <i>100%</i> (Cough)</p> <p>27. <i>100%</i> (Cough)</p> <p>28. <i>100%</i> (Cough)</p> <p>29. <i>100%</i> (Cough)</p> <p>30. <i>100%</i> (Cough)</p> <p>31. <i>100%</i> (Cough)</p> <p>32. <i>100%</i> (Cough)</p> <p>33. <i>100%</i> (Cough)</p> <p>34. <i>100%</i> (Cough)</p> <p>35. <i>100%</i> (Cough)</p> <p>36. <i>100%</i> (Cough)</p> <p>37. <i>100%</i> (Cough)</p> <p>38. <i>100%</i> (Cough)</p> <p>39. <i>100%</i> (Cough)</p> <p>40. <i>100%</i> (Cough)</p> <p>41. <i>100%</i> (Cough)</p> <p>42. <i>100%</i> (Cough)</p> <p>43. <i>100%</i> (Cough)</p> <p>44. <i>100%</i> (Cough)</p> <p>45. <i>100%</i> (Cough)</p> <p>46. <i>100%</i> (Cough)</p> <p>47. <i>100%</i> (Cough)</p> <p>48. <i>100%</i> (Cough)</p> <p>49. <i>100%</i> (Cough)</p> <p>50. <i>100%</i> (Cough)</p> <p>51. <i>100%</i> (Cough)</p> <p>52. <i>100%</i> (Cough)</p> <p>53. <i>100%</i> (Cough)</p> <p>54. <i>100%</i> (Cough)</p> <p>55. <i>100%</i> (Cough)</p> <p>56. <i>100%</i> (Cough)</p> <p>57. <i>100%</i> (Cough)</p> <p>58. <i>100%</i> (Cough)</p> <p>59. <i>100%</i> (Cough)</p> <p>60. <i>100%</i> (Cough)</p> <p>61. <i>100%</i> (Cough)</p> <p>62. <i>100%</i> (Cough)</p> <p>63. <i>100%</i> (Cough)</p> <p>64. <i>100%</i> (Cough)</p> <p>65. <i>100%</i> (Cough)</p> <p>66. <i>100%</i> (Cough)</p> <p>67. <i>100%</i> (Cough)</p> <p>68. <i>100%</i> (Cough)</p> <p>69. <i>100%</i> (Cough)</p> <p>70. <i>100%</i> (Cough)</p> <p>71. <i>100%</i> (Cough)</p> <p>72. <i>100%</i> (Cough)</p> <p>73. <i>100%</i> (Cough)</p> <p>74. <i>100%</i> (Cough)</p> <p>75. <i>100%</i> (Cough)</p> <p>76. <i>100%</i> (Cough)</p> <p>77. <i>100%</i> (Cough)</p> <p>78. <i>100%</i> (Cough)</p> <p>79. <i>100%</i> (Cough)</p> <p>80. <i>100%</i> (Cough)</p> <p>81. <i>100%</i> (Cough)</p> <p>82. <i>100%</i> (Cough)</p> <p>83. <i>100%</i> (Cough)</p> <p>84. <i>100%</i> (Cough)</p> <p>85. <i>100%</i> (Cough)</p> <p>86. <i>100%</i> (Cough)</p> <p>87. <i>100%</i> (Cough)</p> <p>88. <i>100%</i> (Cough)</p> <p>89. <i>100%</i> (Cough)</p> <p>90. <i>100%</i> (Cough)</p> <p>91. <i>100%</i> (Cough)</p> <p>92. <i>100%</i> (Cough)</p> <p>93. <i>100%</i> (Cough)</p> <p>94. <i>100%</i> (Cough)</p> <p>95. <i>100%</i> (Cough)</p> <p>96. <i>100%</i> (Cough)</p> <p>97. <i>100%</i> (Cough)</p> <p>98. <i>100%</i> (Cough)</p> <p>99. <i>100%</i> (Cough)</p> <p>100. <i>100%</i> (Cough)</p>	<p>1. <i>100%</i> (Drums)</p> <p>2. <i>100%</i> (Drums)</p> <p>3. <i>100%</i> (Drums)</p> <p>4. <i>100%</i> (Drums)</p> <p>5. <i>100%</i> (Drums)</p> <p>6. <i>100%</i> (Drums)</p> <p>7. <i>100%</i> (Drums)</p> <p>8. <i>100%</i> (Drums)</p> <p>9. <i>100%</i> (Drums)</p> <p>10. <i>100%</i> (Drums)</p> <p>11. <i>100%</i> (Drums)</p> <p>12. <i>100%</i> (Drums)</p> <p>13. <i>100%</i> (Drums)</p> <p>14. <i>100%</i> (Drums)</p> <p>15. <i>100%</i> (Drums)</p> <p>16. <i>100%</i> (Drums)</p> <p>17. <i>100%</i> (Drums)</p> <p>18. <i>100%</i> (Drums)</p> <p>19. <i>100%</i> (Drums)</p> <p>20. <i>100%</i> (Drums)</p> <p>21. <i>100%</i> (Drums)</p> <p>22. <i>100%</i> (Drums)</p> <p>23. <i>100%</i> (Drums)</p> <p>24. <i>100%</i> (Drums)</p> <p>25. <i>100%</i> (Drums)</p> <p>26. <i>100%</i> (Drums)</p> <p>27. <i>100%</i> (Drums)</p> <p>28. <i>100%</i> (Drums)</p> <p>29. <i>100%</i> 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(Drums)</p> <p></p>

Gtr. I —

Gtr. II

N.C.

Riff A (Gtrs. I & II)

Yeah, yeah.

(end Riff A)

(end half time feel)
A5 G5

Ooh, _____

(cont. in notation)

I'm

bad.

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N.C. E5

Rhy. Fig. 1 (Gtrs. I & II)

N.C. (end Rhy. Fig. 1)

E5

N.C.

E5

N.C.

(Gtr. II cont. in slashes)

P.M.

P.M.

Rhy. Fill 1A (Gtr. II)

(cont. in notation)
(end Rhy. Fill 1A)

1st, 2nd Verses
N.C. E5

A5 G5 E5

Yeah, — yeah, yeah, — ah. —

1. Come — clean, —
2. Let — on, —

Rhy. Fill 1 (Gtr. I)

(end Rhy. Fill 1)

Gtrs. I & II

w/Rhy. Fig. 2 (6 times) (Gtr. II)

A5 G5 E5

A5 G5 E5

A5 G5 E5

'fess load up. —
off. —

Tell — all, —
Con - fess, — ah,

spill cast gut. —
off. —

Full

Rhy. Fig. 2

Gtr. I

Full

A5 G5 E5 A5 G5 E5 A5 G5 E5

Off the veil,— stand re - vealed.— Show the cards,— bring it on,—
 At the mer - cy, the cat is out.— Drop the dis - guise,— spit it up,

sl. sl. sl.

2 0 2 0 2 0 5 7 5 2 2 0 5 7 5 2 2 0 5 7 5 2

sl. sl. sl.

Half time feel

A5 G5 E5 A5 C5

Gtr. II

— break the seal.— (Spoken:) Ladies and gentlemen, step right up and
 spit it out.— (Spoken:) And now what you've all been waiting for. I give

1/2

Riff B (Gtr. I)

sl. sl. sl.

1/2

sl. sl. sl.

2 0 7 5 7 5 7 5 7 5 3 0 0 5 7 7 5 3 0 5

sl. sl. sl.

(cont. in notation)

A5 D5 C5

see the man who told suffers the truth. }
 you he who suffers the the truth. }

(end Riff B)

sl. sl. sl.

sl. sl. sl.

5 7 5 7 5 3 0 0 5 7 7 5 3 0 5

sl. sl. sl.

(end half time feel) Chorus

G5 N.C. E5 N.C. G5 N.C. E5

Swing the noose — gain, — pierce the ap - ple skin. —

Rhy. Fill 2A (Gtr. II) -----

Full

P.M.

Full

sl.

Full

sl.

Full

Rhy. Fill 2 (Gtr. I) -----

P.M.

P.M.

P.M.

1/2

1/2

N.C. G5 N.C. A5 N.C.

You bit more than — you need, — { 1.2. now you're chok - in' on the
3. now you're chok - in' on the.

Full

sl.

P.M.

Full

sl.

sl.

1/2

1/2

P.M.

1.
w/Rhy. Fig. 1 (3 times)
N.C. E5

bad seed, the bad seed. Ah,

E5 N.C. w/Rhy. Fills 1 & 1A G5 A5 N.C.

chok - in'. Yeah.

2.
w/Riff C (3½ times)
2nd time w/Fill 1
Rhy. Fig. 3 (Gtrs. I & II) G5 E5 G5 A5 B♭5

bad seed, ch - ch - chok - in', chok - in', chok - in' on the bad bad seed,

(end Rhy. Fig. 3)
A5 E5 G5 E5 w/Rhy. Fig. 3 G5 E5 A5

yeah. Off the veil, stand re - vealed, bring it on, break the seal.

Fill 1 (Gtr. IV)

1/4 1/2 Full (Gtr. IV out)

Riff C (Gtr. III)

mf dist. tone w/tremolo effect
let ring

G5 E5 A5 G5 E5 A5 G5

Hap - py birth - day.

1/2 Full

H P

P

P

Full

Full

grad. bend

Full

Full

12 12 14 12 12 14 12 15 12 15 12 17 17 15 12 15 12 12 12 15 12 15

w/Riff B

Rhy. Fig. 5 (Gtr. II)

A5 C5

Full

Full

Full

H P

H P

Full

Full

Full

H P

H P

Full

12 12 15 12 12 15 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15

(end Rhy. Fig. 5)

A5 D5 C5

sl.

Full

P

Full

P

Full

H P

sl.

Full

P

Full

H P

sl.

12 12 14 12 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14

Half time feel

Interlude

w/Rhy. Fig. 5 and Riff B

A5 C5 A5 D5 C5

Full

Full

Full

2

2

7 7 5 7 7 7 (7) 7 5 7 7 7 5

Rhy. Fig. 6
(Gtr. II)

A5 C5 A5

Swing the noose — a - gain, — pierce the ap - ple skin. —

Riff D (Gtrs. I & IV)

Full Full Full Full Full

7 7 5 7 7 7 (7) 7 5 7 7 7 5 7 7 5 7 7 7

(end Rhy. Fig. 6) C5
w/Rhy. Fig. 6 and Riff D (Gtr. I)
A5

C5

Bit more than you need,

(end Riff D) Gtr. IV

Full

sl.

Full

Full

Full

sl.

sl.

sl.

Full

Full

sl.

sl.

The musical score for 'The Seed' by The Beatles is presented in three systems. The first system shows the vocal melody in treble clef with lyrics 'chok - in' on the first measure, 'on' on the second, 'the' on the third, and 'seed.' on the fourth. The melody is marked with 'A5' and 'C5' above the staff, indicating specific notes. The second system continues the melody with various performance instructions: 'sl.' (slide) above the first measure, 'Full' above the second, 'sl.' above the third, 'sl.' above the fourth, 'sl.' above the fifth, 'sl.' above the sixth, 'sl.' above the seventh, 'sl.' above the eighth, 'sl.' above the ninth, and 'sl.' above the tenth. The third system shows the bass line in bass clef, with notes numbered 19, 19, 17, 19, 19, (19), 19, (19), 19, 17, 19, 19, 20, 20, (20). The bass line is marked with 'Full' above the second measure, 'sl.' above the eighth, and 'sl.' above the tenth. The score is written for guitar and bass, with the guitar part in treble clef and the bass part in bass clef. The tempo is marked '(end half time feel)' at the top right.

w/Riff D1
E5VII

D.S. (take 2nd ending) al Coda

w/Rhy. Fills 2 & 2A

8

Gtr. II

G5

N.C. E5

Swing the noose a - gain,

(Gtr. IV out)

let ring -----

(w/last 2 bars of Riff C1)

Gtrs. G5 E5
I & II

G5 A5 G5 A5

Outro
w/Rhy. Fig. 1 (1½ times)
N.C. E5

N.C.

E5

Spit it out, spit it out, spit it out now. Ch - ch - chok - in' on the bad, bad, bad

N.C.

Freely

E5

Gtr. I

(Gtr. I out)

w/coughs

bad, bad, bad seed.

Gtr. IV

Fdbk.
(15ma)

Fdbk. pitch: G#

Gtrs. I & II (Gtr. I cont. in slashes) Gtr. II

P.M.

Riff D1 (Gtr. I)

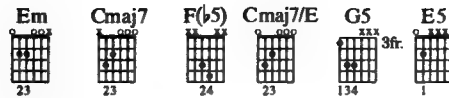
let ring -----

WHERE THE WILD THINGS ARE

Words and Music by James Hetfield,
Lars Ulrich and Jason Newsted

Tune down 1/2 step:

⑥=E \flat ③=G \flat
⑤=A \flat ②=B \flat
④=D \flat ①=E \flat



Moderately slow Rock $\text{♩} = 92$

Intro Em Cmaj7 Gtr. II C7 C N.C.

mp
clean tone w/chorus
let ring

Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)

mp
clean tone
let ring

Em Cmaj7 C7 C N.C.
Rhy. Fig. 1A (end Rhy. Fig. 1A)

Rhy. Fill 1

w/Rhy. Figs. 1 (2 times) & 1A
Em Cmaj7

So wake— up, sleep — y one.

C7 C N.C.

*w/Rhy. Fig. 1A
Em Cmaj7

It's time— to save— your— world.

C7 C N.C. Gtr. I Em Cmaj7

*Let last note ring for an additional 1½ bars. (Gtr. II is then out.)

(Gtr. I out)

Rhy. Fill 2 (Gtr. III)

dist. tone

f

F(b5) N.C. E5 N.C. Harm. (15ma) F(b5)

P.M. P.M. Harm.

*Vol. swell

Gtr. IV

dist. tone

F(b5) N.C. E5 N.C. Harm. (15ma) F(b5)

P.M. P.M. P.M. Harm.

(cont. in notation)

F(b5)

Rhy. Fig. 2 (Gtrs. III & IV)

Harm. (15ma)

N.C. E5 N.C. F(b5)

P.M. Harm. P.M. P.M.

N.C. E5 N.C. F(b5) N.C. E5 N.C. F(b5)

Gtr. III

Gtr. IV

*P.M.

*P.M. refers to both gtrs.

N.C. E5 N.C. G5 (end Rhy. Fig. 2) Rhy. Fig. 2A N.C. E5 G5

Gtr. III Gtrs. III & IV

P.M. P.M.

Gtr. IV *P.M.-----4

*As before

1st, 2nd Verses
w/Rhy. Fig. 3A (10 times) (Gtr. III)

N.C. E5 G5 N.C. E5 G5 N.C. E5

1. Steal — dreams — and give — to you, —
2. See additional lyrics

(end Rhy. Fig. 2A) Rhy. Fig. 3 (Gtr. IV)-----4

P.M. P.M.-----4 H P P.M.-----4

H P

G5 N.C. E5 G5 N.C. E5 G5 N.C. E5 G5 N.C. E5

Shop - lift — a thought — or two. — All — chil - dren touch. —

G5 N.C. E5 G5 N.C. E5 G5 N.C. E5

the sun, — burn — fin - gers one — by one. —

Rhy. Fig. 3A (Gtr. III)

P.M. P.M.-----4 H P P.M.-----4 P P.M.-----4

H P P

G5 N.C. E5 ^{w/Fill 1} D5 C#5 Bb5 N.C. G5

by one. —

Rhy. Fig. 4 (Gtr. III) (end Rhy. Fig. 4)

H P.M. ----4 P.M. ----4

H

Pre-chorus
w/Fill 1 (1½ times)

D5 C#5 Bb5 N.C. (G5) D5 C#5

Will — this earth — be good to you, keep — you clean — or

(cont. in slashes)

H sl. H sl.

Rhy. Fill 3 (Gtr. III) Em Cmaj7/E Half time feel (Gtr. III out) (end Rhy. Fill 3)

stain through? —

Rhy. Fig. 3A (Gtr. II) (end Rhy. Fill 3A)

clean tone w/chorus

Fill 1 (Gtr. II)

dist. tone

sl. sl.

Chorus
w/Rhy. Fig. 1
w/Bkgd. Voc. Fig. 1

Em Cmaj7 C7 C N.C.

So wake up, sleep y one.

(Gtr. II)

w/Rhy. Fig. 1A (1st 2 bars only)
w/Rhy. Fig. 1A

Em Cmaj7 C7 w/Rhy. Fill 1 C N.C. w/Rhy. Figs. 1 & *1A Em Cmaj7

It's time to save your world.

*Let last note ring for an additional 2 3/4 bars. (Gtr. II is then out.)

(end half time feel)

C7 C N.C. Em Gtr. I Cmaj7 3rd time to Coda II

{ 1.2. You're where the wild things are, yeah. Toy
3. You're where the wild things are, now. Toy

2nd time to Coda I

*w/Rhy. Fill 2 (Gtr. I out) w/Rhy. Fig. 2 N.C. E5 N.C. F(b5) N.C. E5 N.C. F(b5)

sol - diers off to war.

*1st time only, beat 4 doubled by Gtr. IV.

N.C. E5 N.C. F(b5) N.C. E5 N.C. G5 w/Rhy. Fig. 2A N.C. E5 G5 N.C. E5 D.S al Coda I

Bkgd. Voc. Fig. 1

Play 3 times

Ah. Ah.

Guitar solo
w/Rhy. Fig. 2 (1st bar only) (3 times) (Gtr. III)

Coda I F(b5) N.C. E5 N.C. F(b5) N.C. N.C. F(b5)

Gtr. V

dist. tone w/wah as filter

sl. sl. sl. sl.

9 10 10 10 10 13 13 13 13 14 14 9 9 9 10 10 10 13 13 13 14 10

7 7 7 7 7 11 11 11 11 12 12 7 7 7 8 8 8 11 11 11 12 8

sl. sl. sl. sl.

w/Rhy. Fill 4

(Gtr. V) N.C. E5 N.C. F(b5) N.C. E5 N.C. G5 G(b5)

sl. sl. sl. sl. sl.

grad. bend

9 10 10 10 10 13 13 13 13 14 14 17 17 16 17 17 16 16 15 14

7 7 7 7 7 11 11 11 11 12 12 15 15 14 15 15 14 14 14

sl. sl. sl. sl. sl.

Full N.C. G5 G(b5) N.C. G5 G(b5)

hold bend Full hold bend Full

15 15 15 12 0 15 14 (14) 15 14 15 14 14 12 14 12 14

N.C. G5 G(b5) N.C. G5 F5 G5 1 1/2

Full Full P Full Full 1 1/2

15 14 12 14 0 15 14 14 (14) 12 14 12 12 15 15 14 15 15 14 1 1/2

[illegible]

w/Rhy. Fig. 2A (1st bar only) (3 times) (Gtr. III)

N.C. E5 G5 N.C. E5 G5

Full P *sl.* Full P *sl.* Full P *sl.*

14 14 (14) 12 14 12 12 7 12 14 (14) 13 14 14 (14) 12 14 12 (12) 7 16

sl.

N.C. E5 G5 (G5) ⁶open E E5

Gtr. III H P.M. *sl.* *sl.*

15 16 15 16 15 16 15 16 16 16 15 17 15 17 15 16 15

H *sl.*

w/Rhy. Fig. 4 (1½ times)

D5 C#5 Bb5 N.C. G5

Full Full Full Full Full Full Full Full *sl.* Full

10 13 10 13 9 12 9 12 11 13 11 13 (11) 13 12 14 12 14

D5 C#5 w/Rhy. Fill 5 Bb5 N.C. (G5)

Full *sl.* 1/2 *sl.*

13 10 10 10 10 10 9 12 10 12 12 12 14 12 14 (14)

1/2 *sl.*

Rhy. Fill 5 (Gtr. III)

sl.

3 3 3 3 5 7 5 5

1 1 1 1 3 5 3 3

0 3 5 3 3

sl.

w/Rhy. Fig. 4 (1st bar only)

D5 Full

C#5 sl.

Em Gtr. III Full

Cmaj7/E Full

(Gtr. III out)

Full

sl.

P.M.

Full

Full

(12 15)

(12 15)

w/Rhy. Fig. 5 (2 times)

N.C. F(b5) N.C. F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

(Gtr. V out) Rhy. Fig. 5 (Gtr. IV) Rhy. Fig. 5A (Gtr. III)

mf Gtr. IV

(12 15)

x x 4 4 4 4 4

x x 3 3 3 3 3

4

2

0

Bridge

w/Rhy. Fig. 5 (13 times)

w/Rhy. Fig. 5A (12 times)

F(b5) N.C. E5 F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

You swing your rat - tle down.

(Spoken:) Hand puppets storm the beach. Fire trucks trapped out of reach.

N.C. E5 F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

Call to arms the trum - pet sound.

Hand puppets storm the beach. Fire trucks trapped out of reach. All clowns reinforce the rear.

N.C. E5 F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

Slingshots fire into the air. Toy hors - es start the charge.

N.C. E5 F(b5) N.C. E5 F(b5) N.C. E5 F(b5)

ro - bot chess men

Stuffed bears hold the hill till death. Crossfire from the marionettes. Stuffed bears hold the hill till death.

N.C. E5 F(b5) F(b5)

Gtr. IV 7

stand - ing guard.

Crossfire from the marionettes. We shall never surrender.

Gtr. III

sl.

sl.

Pre-chorus
w/Rhy. Fig. 4 and Fill 1 (both 3½ times)

D5 C#5 Bb5 N.C. G5 D5 C#5

All — you chil - dren touch the sun. Burn — your fin - gers

Bb5 N.C. G5 D5 C#5 Bb5 N.C. G5

one by one. Will — this earth — be good to you,

w/Rhy. Fills 2 & *3A Half time feel D.S. al Coda II

D5 C#5 Em Cmaj7/E

keep — you clean — or stain through? —

*w/ variations ad lib.

w/Rhy. Fill 2 (Gtr. I out) Outro w/Rhy. Fig. 2 (1st bar only) (Gtr. III: 5 times; Gtr. IV: 7 times)

Coda II

F(b5) N.C. E5 N.C. F(b5) N.C. E5 N.C. F(b5)

sol - diers off — to war, — off — to war, — off — to war. —

Gtr. V

sl. sl. sl. sl. sl. sl.

w/wah as filter

9 9 10 10 10 10 13 13 13 13 14 14 9 9 9 9 10 10 10 10 13 13 13 13 14 14 14

7 7 8 8 8 8 11 11 11 11 12 12 7 7 7 7 8 8 8 8 11 11 11 11 12 12 12

sl. sl. sl. sl. sl. sl.

N.C. E5 N.C. F(b5) N.C. E5 N.C. F(b5)

sl. Full P P H H H P Full P Full P

6

14 16 16 16 12 14 14 (14) 12 14 12 12 14 12 15 12 15 12 12 14 12 14 12 14 14 (14) 12 15 (14) 12

12 14 14 14 12 14 14 14 12 14 14 14 12 14 14 (14) 12 14 (14) 12

sl. H

w/Rhy. Fill 6 (Gtr. III)

N.C. E5 N.C. F(♭5) N.C. E5 G5

Full P *sl.* Full P *sl.* Full P *sl.*

Full P *sl.* Full P *sl.*

14 14 (14) 12 14 12 12 (12) 15 14 (14) 12 14 14 (14) 12 14 12 12 (12) 14 14 12

sl.

The image shows a musical score for guitar. The top staff is a melody line in treble clef with a key signature of one sharp (F#). It contains several measures with notes, some of which are beamed together. Above the melody, there are chord symbols: N.C. (No Chord), E5, N.C., and F(b5). There are also articulation marks: 'P' (pizzicato) and 'H' (harmonic). Some notes have 'sl.' (slide) written above them. The bottom staff is a bass line in bass clef, consisting of a sequence of numbers (14, 12, 14, 12, etc.) indicating fret positions for a single string. The numbers are grouped into measures, with some measures containing multiple numbers. The overall style is that of a guitar tablature or a simplified musical score for a specific guitar technique.

w/Rhy. Fig. 2 (last bar only) (Gtr. IV)

w/Rhy. Fig. 2A (1st bar only) (3 times) (Gtrs. III & IV)

Rhy. Fill 6 (Gtr. III)

[illegible]

N.C. E5 Full P P H G5 N.C. E5 G5

6

Full P P H

15 16 17 17 15 17 15 16 15 17 15 12 12 12 12 12 14 12 14 12 12

P

G5 G5 ⑥ open E E5 Em Cmaj7/E

Gtrs. III & IV

Freely, slower

So close your lit

12 12 12 12 14 12 12 12 12 11

1/4

(Gtrs. III & IV out) N.C.

tle eyes.

sl. Fdbk. (8va)

sl. Fdbk. (w/random fdbk.)

11 11 0 0

Additional Lyrics

2. Big eyes to open soon,
Believing all under sun and moon.
But does heaven know you're here?
And did they give you smiles or tears?
No, no tears. (To Pre-chorus)

PRINCE CHARMING

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Freely ♩ = approx. 140

E5 D5 C5 G5 A5 F#5 D5/E C5/E

1 134 134 134 134 134 134 134

[illegible]**Fast Rock ♩ = 200**

111

*w/Rhy. Fig. 1 (1st 7 bars only)

G5 E5 G5 G#5 A5 E5 G5 E5

the tree. A - gain it's me. I'm the

(end Rhy. Fig. 1)

P.M.4 P.M.4

(2) 0 0 5 7 0 0 5 6 7 2

*1st chord is tied, not struck.

G5/E A5 E5 G5 E5 G5/E A5 E5

filth - y one on Bour - bon Street - you walk on by.

G5 E5 G5/E A5 E5 G5 E5

I'm the lit - tle boy that push - es hard and makes

G5 G#5 N.C. (A5)

them cry.

Gtrs. I & II

P.M. P.M.4 P.M.4

5 (5) 7 5 7 5 5 (5) 7 5 7 5 5

2nd, 3rd, 4th Verses

*w/Rhy. Fig. 1

% E5 G5 E5

2. There's a

3.4. See additional lyrics

P.M.4

(5) 7 5 7 5 7 5 5 7 5

sl. sl.

sl. sl.

*On D.S. only, 1st chord is tied, not struck.

G5/E A5 E5 G5 E5 G5/E A5 E5

dirt - y nee - dle in your child. Ha, ha, stick me.

G5 E5 G5/E A5 E5 G5 E5 G5 G#5 A5 E5

Emp - ty bot - tle still in hand, still dead, still me.

*w/Rhy. Fig. 1 (1st 7 bars only) (Gtr. I)

G5 E5 G5/E A5 E5 G5 E5

I'm the suit and tie that bleeds the street and still

Gtr. II

P.M. P.M. P.M. P.M. P.M. P.M.

(2) 5 7 5 7 5 7

H H

*1st chord is tied, not struck.

3rd time Gtrs. I & II substitute Rhy. Fill 4

G5/E A5 E5 G5 E5 G5/E A5 E5

wants more. I'm the for - ty - five that's in

H P.M. P.M. P.M. P.M. P.M. P.M.

5 7 5 7 5 7 5 7

H H H H

G5 E5 G5 G#5 N.C. (A5)

your mouth. I'm the dirt - y, dirt - y whore.

Gtrs. I & II

P.M. P.M. P.M. P.M.

(0) 5 7 5 7 5 7 5 7

Rhy. Fill 4 (Gtrs. I & II)

G5 E5 N.C. G5 E5 N.C. (A5)

P.M. P.M.

(2) 5 7 5 7 5 7 5 7

*Higher note played by Gtr. I only.

N.C. E5

Yeah,—

(cont. in slashes)

P.M. P.M.

(5) 7 5 7 5 5 (5) 7 5 7 5 7 7 5 5 7 5 2 0

sl. sl.

Chorus

*Gtrs. I & II

D5 C5

look it's me,— the one who can't be free.—

*Play w/slight variations ad lib on repeats.

D5 G5 A5 *E5

Much too young to fo - cus, but too old to see.—

*Gtr. I plays E (♯) open only.

w/Riff A (1st 7 bars only) (Gtr. I)

Gtr. II

D5 1st time Gtr. I substitute Fill 1 C5

Hey, look it's me,— what no one wants to see.—

(Resume Riff A)

D5 (cont. on lower staff)

See what you've brought this world,— just what you wan - na see.—

Fill 1 (Gtr. I)

A.H. (15ma) Full

P.M. H H P P

A.H. Full

(0) 0 5 7 5 7 (7) 7 5 7 5 7 0

H H A.H. pitch: C♯ P P

To Coda

G5 A5 N.C. G5 A5 N.C. G5 G#5 A5 *N.C.(E5)

Hey, ma! Hey, ma! Look, it's me. —

Gtr. I (2nd time cont. in slashes)

H H P.M. -----4

Gtr. II (2nd time cont. in slashes)

*Chords implied by bass (next 7 bars).

1. w/Riff A (Gtrs. *I & II)

(D5) (C5) (D5)

*Gtr. I plays 1st 7 bars only.

G5 A5 N.C. E5 (cont. in notation) N.C. Gtrs. I & II

Gtr. I 1/2 trem. bar sl. 1/2

H let ring -----4 H (2) (6) sl.

*Tied from last note of Riff A

(Gtr. I cont. in notation)

2. Gtrs. I & II (Gtr. I cont. in notation)

Gtr. III dist. tone sl. It's me. —

2 7 (7) 5 7 5 7 5 7 (7) 5 7 5 7 5 7

sl.

(Gtr. II) (cont. on lower staff) F#5 Guitar solo A5/F# F#5

Gtr. III

pick slide steady gliss.

sl. w/wah as filter

Gtr. I

sl.

sl.

sl.

*Rhy. Fig. 2 (Gtrs. I & II)

P.M.1 P.M.1

*Play w/slight variations ad lib when recalled (throughout).

A5/F# A5 B5 F#5 A5/F# F#5 A5/F# A5 B5 F#5

H

H

(end Rhy. Fig. 2)

H

P.M.1 P.M.1

H

w/Rhy. Fig 2 (1½ times)

A5/F# F#5 A5/F# A5 B5 F#5 A5/F# F#5

H

H

w/Rhy. Fill 1 w/Rhy. Fig. 2 (3½ times) (Gtr. I) w/Rhy. Fig. 2A (2½ times)

A5 A#5 B5 F#5 A5/F# F#5 A5/F# A5 B5 F#5 A5/F# F#5

(Gtr. III)

Gtr. II Rhy. Fig. 2A (end Rhy. Fig. 2A)

P.M.4 P.M.4 P.M.4

A5/F# A5 B5 F#5 A5/F# F#5 A5/F# A5 B5 F#5 A5/F# F#5 w/Rhy. Fills 1 & 1A

(Gtr. III)

A5 A#5 B5 F#5

w/Rhy. Figs. 2 & 2A (both 3½ times)

A5/F# F#5 A5/F# A5 B5 F#5 A5/F# F#5 A5/F# A5 B5 F#5

Full 1/2 1/2 1/4

Full 1/2 1/2 1/4

H

Rhy. Fill 1 (Gtr. I)

Rhy. Fill 1A (Gtr. II)

Half time feel

Bridge

F#5

A5

F#5

A5

N.C.

(Look up to me.) _____ What to be and what —

*Rhy. Fig. 3 (Gtrs. I & II)

Gtr. I

Gtrs. I & II

Gtr. II

P.M. P.M. P.M.

*When Rhy. Fig. 3 is recalled, 1st chord is tied, not struck.

w/Rhy. Fig. 3 (2 1/4 times)

C5

F#5

A5

F#5

A5

— to fear. —

(end Rhy. Fig. 3) (Look up to me.) _____

P.M. -----1

N.C.

C5

F#5

A5

F#5

A5

Look, it's me, — like what — you hear. —

(See right through me.) _____

N.C.

C5 F#5 A5 F#5 A5

See the one — who can't — be free. —

(See right through me.) _____

(end half time feel)

N.C.

C5

E5

Look, it's me, — what no — one wants — to see. —

Gtr. I & II

(Gtr. II cont. in slashes)

Gtr. I

Harm. -----1

P.M. -----1

Harm. -----1

w/Riff A (2 times) (Gtr. I)

(Sing 1st time only)

*Play w/slight rhythmic variations ad lib on repeat.

D.S. al Coda

Hey, hey, hey.

Hey, ma! Look, it's me, yeah.

*Gtr. III

Gtr. I

1/2

1/2 (Gtr. I cont. in slashes)

sl.
*Wah off

(cont. in slashes)

It's me.

Full

Full

H

Hey, ma! Hey, ma! Look, it's me. —

Full

1/4

(12) (12) 14 14 (14) 14 12 (12) 14 15 (15) 14 12 15

*Gtr. I plays E (6) open only.

Outro solo w/Riff A (Gtr. I)

Gtr. II

D5/E

Full

Full

Full

Full

Full

Full

(12) (15) 12 15 12 15 (15) 12 15 (15) 15 12 14 12 12 14

C5/E

D5/E

Full

Full

Full

Full

Full

Full

1/2

1/2

(14) 14 12 14 12 14 12 14 (14) (14)

H

w/Riff A (1st 7 bars only)

E5

(See right A.H. (15ma))

Full

P H P

Full

P H P

P.M.

sl.

H

A.H.

12 14 12 14 (14) 12 14 12 14 12 14 14 14 5 7 5 4 5 4 5

H sl. H

D5

C5

through me.) Look up to me.

The first system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "through me.) Look up to me.". Below the vocal line is a guitar line with fret numbers: 7, 5, 4, 5, 5, 7, 4, 5, 7, 9, 7, 9. There are also some musical notations like a diamond shape and a wavy line.

(See right through me.) Look up

The second system of music continues the vocal line with the lyrics "(See right through me.) Look up". The guitar line includes slurs and fret numbers: (9), 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 12, 15, 12, 14, 15, 12, 12, 15, 12, 14.

w/Riff A

*w/Rhy. Fig. 1 (1st 6 bars only) (Gtrs. I & II)

to me.

The third system of music shows the vocal line with the lyrics "to me.". The guitar line includes slurs and fret numbers: 12, 15, 12, 14, 12, 15, (15), (7), 14, 14, 15, 15, 14, 14, (14), 12, 14, 12, 14, 12, 14, 12. There are also musical notations like "Full", "sl.", "1/2", and "hold bend w/wah as filter".

*1st chord is tied, not struck.

The fourth system of music shows a guitar line with fret numbers: 12, 12, 15, 12, 14, (14), 14, 14, 12, 14, 14, 12, 14, 12, 12, 12, 12, 14, 14, 14, 12, 12, 14, 12, 14. There are also musical notations like "Full", "1/2", and "sl.".

Gtrs. I & II (E5) w/Rhy. Fig. 1 (1st 6 bars only)

1/2 P.M. Full P sl. G5 E5

1/2 Full P sl. let ring

G5/E A5 E5 G5 E5 G5/E A5 E5 G5 E5

let ring let ring

(cont. in notation)

G5/E A5 E5 (E5) ⑤ 7fr. E N.C.(E5)

Gtrs. I & II P.M. P.M. P.M. P.M. P.M. sl.

trem. pick steady gliss. sl.

Gtrs. I, II & III

*Rock wah pedal back and forth ad lib.

N.C. Em7 Gtr. III

Gtrs. I & II

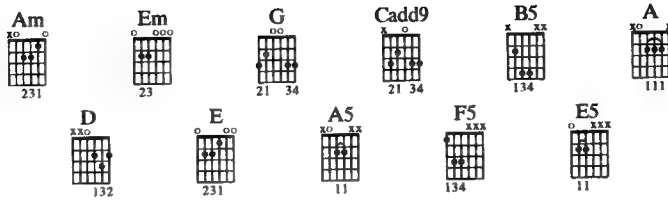
Additional Lyrics

3. And he wants to be called father now.
Me again, me.
The marks inside your arm spell me,
Spell only me.
I'm the nothing face that plants the bomb
And strolls away.
I'm the one who doesn't look quite right
As children play. (To Chorus)

4. See the black cloud overhead.
(That's me.)
This poison ivy chokes the tree.
(Again it's me.)
And I'm the filthy one on Bourbon Street
You walk on by.
And I'm the little boy that pushes, pushes,
Makes them cry. (To Chorus)

LOW MAN'S LYRIC

Words and Music by
James Hetfield and Lars Ulrich



Tune down 1/2 step:

⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Intro Moderately ♩ = 132

Intro Moderately ♩ = 132

(Spoken:) One, two, three, one...

A

Mm,

*Rhy. Fig. 1 (Gtr. I)

mp clean tone w/chorus
let ring

*Play all rhy. figs. w/slight variations ad lib when recalled (throughout).

G6

Dsus2

E5

mm,

mm,

let ring

sim.

G6

w/Rhy. Fig. 1

A

G6

Mm,

mm,

(end Rhy. Fig. 1) Riff A (*Gtr. II)

0 0 10 7 9 10 9 10 8 7 9 10 9 7

*Accordion arr. for gtr.

D E G

net be - low has rot a - way. So my

(end Rhy. Fig. 1A)

sim.

P

P

w/Rhy. Fig. 1A

A G

eyes seek re - al - i - ty, and my

D E G (Gtr. II out)

fin - gers seek my veins.

Chorus

Rhy. Fig. 2 *Am (Gtr. I)

The trash fire is warm,

*For next 16 bars only, Gtr. III (acous.) strikes chords on beat 1 once every 2 bars and lets ring.

Am Em

but no - where safe from the storm.

*open A Am G

And I can't bear to see what I've let me be,

*Gtr. III strikes Am on beat 1.

Cadd9 B5 (end Rhy. Fig. 2)

so wick - ed and worn.

w/Rhy. Fig. 2 (1st 14 bars only) (Gtrs. I & III)

Am Em Am

So as I write to you of what is

⑥ open E 3fr. G ⑤ open A 3fr. C

done and to do, _____ may-be you'll un-der-stand-

Em N.C. Am

_____ and won't cry for this man, _____ 'cause low man is

G Cadd9

Rhy. Fig. 3
(Gtrs. I & III)

B5

(Gtr. III cont. in notation)
⑤ open 2fr. 3fr. open
A B C A

due. _____

2fr. B
Gtr. I

B5

(end Rhy. Fig. 3)

Please for - give me. _____ My eyes -

Riff B (Gtr. III)

(cont. in slashes)
(end Riff B)

sl. sl. sl.

4 4 4 8 8 8 11 11 11 12 12 12
2 2 2 6 6 6 9 9 9 10 10 10

sl. sl.

2nd Verse
w/Rhy. Fig. 1A and Riff A (both 2 times)

Rhy. Fig. 1B
(Gtr. III)

A

G

_____ seek re - al - i - ty, my

D

E

G

(end Rhy. Fig. 1B)

fin - gers _____ feel for faith. _____ Touch

w/Rhy. Fig. 1B
A

G

clean _____ with a dirt - y hand, _____ I

D

E

G

touch the clean- to the waste. _____

Chorus
w/Rhy. Fig. 2
2nd time w/Rhy. Fill 3

Am Em

The trash fire is warm,—

*Rhy. Fig. 2A (Gtr. III)

let ring -----4 let ring -----4

*Play w/ variations ad lib on D.S.

Am Em N.C.

but no - where safe from the storm. Yeah. —

sim.

Am G

— And I can't bear to see — what I've let me — be, —

Rhy. Fill 3 (Gtr. IV) (Gtr. IV out)

Cadd9 B5

so wick - ed and worn.

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 & 2A (both 1st 14 bars only)

Am Em

So as I write to you, yeah,

Am Em N.C.

of what is done and to do, oh yeah,

Am G

may - be you'll un - der - stand and won't cry for this man.

Cadd9 B5 w/Rhy. Fig. 3

'cause low man is due.

N.C. Gtr. III substitute Riff B B5 (Gtr. III out)

Please for - give me, yeah.

Interlude w/Rhy. Fig. 1A and Riff A (both 2 times)

A G

Please for -

Gtr. IV

sl. w/light dist. let ring H sl. sl. slight vib.

sl.

Bridge
w/Rhy. Figs. 4 & 4A (both 4 times)
w/Rhy. Fig. 5 (2 times)

Am Am/G Am Asus2/F# F

So low, the sky is all I see.

Am Am/G Am Asus2/F# F

All I want from you is for - give me.

Am Am/G Am Asus2/F# F

So you bring this poor — dog in from the rain, —

Rhy. Fig. 5A (Gtr. IV)

1/2 1/2 H H

(end Rhy. Fig. 5A)

w/Rhy. Fig. 5A
Am Am/G Am Asus2/F# F

though he just wants right back out a - gain. —

To Coda

Rhy. Fill 1A E5
(Gtrs. I & V)

Rhy. Fill 1 (Gtr. IV)

1 (end Rhy. Fill 1)

3rd Verse
w/Rhy. Fig. 1A (1st 6 bars only)
w/Riff A (2 times)

A G

cry — to the al - ley - way, con -

let ring — 4 sl. sl. sl. sl.

sl. sl. sl. sl.

D Rhy. Fill 2 (Gtr. 1) E G (end Rhy. Fill 2)

fess all to the rain. But I

sl.

sl.

(7) (7)

w/Rhy. Fig. 1A (1st 6 bars only)

A G

lie, lie straight to the mir - ror, the one I've

sl.

let ring -----

sl.

D w/Rhy. Fill 2 E G D.S. al Coda

bro - ken to match my face.

sl.

w/Rhy. Fills 1 & 1A Coda E5

My eyes

sl.

G6 Dsus2

seek re - al - i - ty, my fin - gers seek my veins.

E5 G6 A G6

Mm. Mm.

Dsus2 E5 G6

mm. w/Riff A N.C.(A) (G) (D)

Mm. mm.

Gtr. I

P.M. P.M.

*2nd time, Gtr. I substitutes cue note (w/P.M.) and begins to fade out.

(E) (G) N.C.(A)

mm.

(Sing 1st time only)

Gtr. II

Gtr. II

P.M. P.M. *Gtr. I ** (Gtr. I out)

*Gtr. I tacet on repeats.
**P.M. refers to Gtr. I only.

(G) (D)

1.2. (E) (G) 3. (E)

Words and Music by
James Hetfield and Lars Ulrich

134

Rhy. Fig. 1 (Gtrs. I & II)

N.C. *D/E *Dsus4/E E5 N.C. D/E Dsus4/E E5

sl. P.M. -----4

sl. P.M. -----4

sl. *E played by bass only.

N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5 (end Rhy. Fig. 1)

sl. P.M. -----4 P.M.

sl.

w/Rhy. Fig. 1 (2 times)

N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5

Gr. III

dist. tone w/wah as filter

sl.

15 15 15 12 (12) 15 15 15 12

14 12 14 12 (12) 14 12 14 12

N.C. D/E Dsus4/E G5 A5 N.C. A5 E5

sl.

sl.

(12) 15 15 15 12 (12) 14 14 12 14 14 14 12

(12) 14 12 14 12 (12) 14 14 12 14 14 14 12

Fill 1 N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5

sl.

sl.

(12) 15 15 15 12 (12) 15 15 15 12

(12) 14 12 14 12 (12) 14 12 14 12

N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5

sl.

sl.

(12) 15 15 15 12 (12) 14 14 12 14 14 14 12

(12) 14 12 14 12 (12) 14 14 12 14 14 14 12

1st. 2nd Verses

Gtr. II

E5

*P.M.

1. Sup - pose I say the I'm vul -

(Gtr. III)

sl.

(Gtr. III out)
(end Fill 1)

steady gliss.

sl.

(12)

12

(0)

*Play only lowest note of chord when P.M. is indicated (next 5 bars only).

Rhy. Fill 2 (Gtr. I)

(end Rhy. Fill 2) Rhy. Fig. 2

sl.

sl.

P.M.

P.M.

(9)

7

7

6

sl.

sl.

2

0

0

3

1

3

0

0

0

0

A5

G5

E5

G5

A5

P.M.

nev - er tures sat - is - fied? me? Sup - pose I say -

Sup - pose I say -

(end Rhy. Fig. 2)

sl.

P.M.

P.M.

P.M.

7

7

7

5

1

3

2

2

0

0

5

5

5

7

3

3

3

5

0

0

3

sl.

2nd time Gtr. II substitute Rhy. Fill 5 (cont. in notation)

E5 A5 G5 E5

P.M.-----4

you cut some roots and they to make the tree sur - vive? I've sent them down and they plan to pick you clean?

P.M.-----4 sl. P.M.-----4

1 3 2 2 0 0 0 0 7 7 7 5 0 0 3 1 3 2 2 0 0

sl.

w/Rhy. Fig. 2 (1 1/4 times)

N.C. E5 N.C. A5 G5 N.C.

Just let me fac kill you for a while. And sat - is - fac - tion this way comes.

Gtrs. I & II Rhy. Fig. 3 (Gtr. II)

P.M.-----4 P.M.-----4 sl. P.M.-----4

(2) 0 0 3 1 3 2 2 0 0 0 0 7 7 7 5 0 0 3

sl.

E5 N.C. G5 A5 N.C. E5 N.C.

Just let me fac kill you for a smile. Just let me fac - And sat - is - fac - tion this way comes.

(end Rhy. Fig. 3) Rhy. Fig. 3A

P.M.-----4 P.M.-----4 P.M.-----4

1 3 2 2 0 0 0 0 5 5 5 7 0 0 3 1 3 2 2 0 0 0

Rhy. Fill 5 (Gtr. II)

P.M.-----4

7 (7) (7)

(2) 2 2 0 0 7 7 2 2 0 0

A5 G5 N.C. E5 N.C. w/Rhy. Fill 3 G5 A5 N.C.

— you once; I'm oh so bored to death. —
tion's here and gone, gone, yeah, gone a - gain.

(end Rhy. Fig. 3A)

sl. P.M. -----4 P.M. -----4

sl.

Half time feel
Pre-chorus
w/Rhy. Fig. 4
D5 Eb5 N.C. C5 N.C. D5 Eb5 N.C. C5

Ooh, — I hun - ger. —
Ooh, — I hun - ger. —

*Gtr. I

P.M. P.M. -----4

*Play w/slight variations ad lib on repeat (next 6 bars only).

Rhy. Fill 3 (Gtr. I)

Rhy. Fig. 4 (Gtr. II) 1.2. 3.

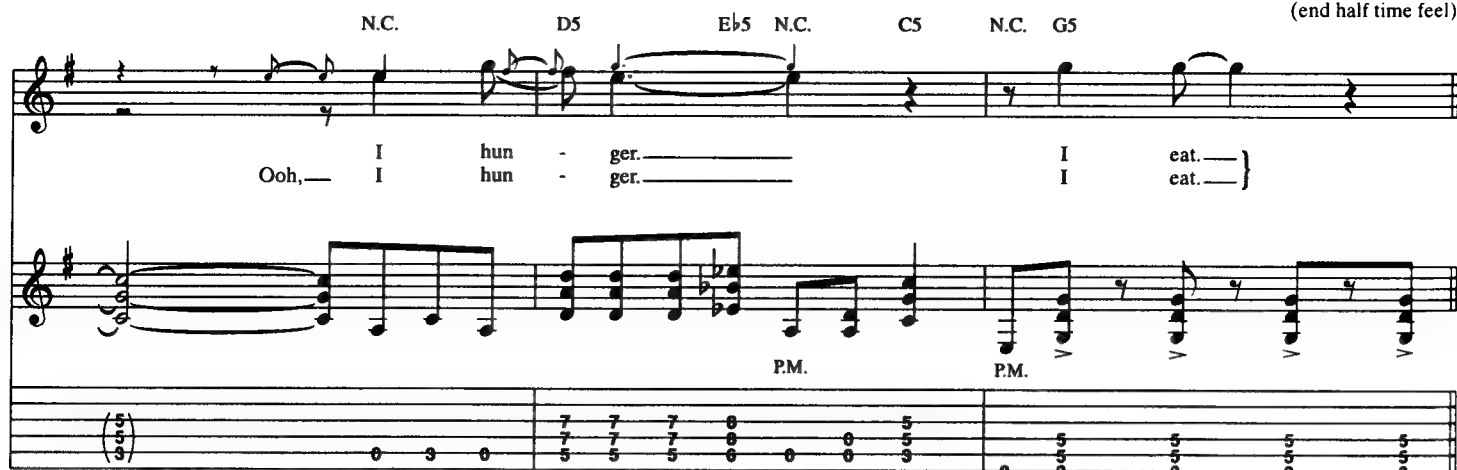
let ring -----4 -----4 P.M.

(end half time feel)

N.C. D5 Eb5 N.C. C5 N.C. G5

Ooh, — I hun - ger. — I eat. —
hun - ger. — I eat. —

P.M. P.M.



Chorus
A5 Bb5 N.C. G5 N.C. G5 N.C. A5 Bb5 N.C. G5

Born in - to at - ti - tude, — a -

Rhy. Fig. 5 (Gtrs. I & II)

P.M. P.M. P.M. P.M.



N.C. G5 N.C. A5 Bb5 N.C. G5 N.C. G5 N.C.

sleep at the wheel. Throw — all your bul - lets in the

P.M. P.M. P.M. P.M. P.M.

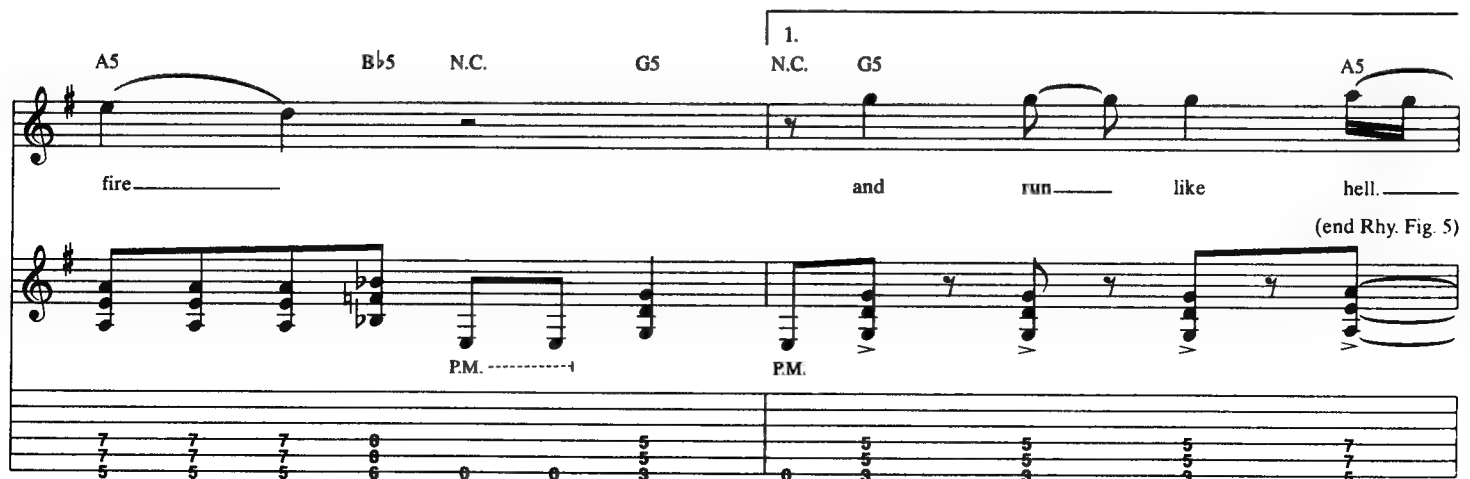


A5 Bb5 N.C. G5 1. N.C. G5 A5

fire — and run — like hell. —

(end Rhy. Fig. 5)

P.M. P.M.



N.C. E5

Why — cure the fe - ver? What — ev - er hap - pened to sweat? —

Rhy. Fill 4 (Gtr. I)

Full

Full

(end Rhy. Fill 4)

sl. sl.

(7) (7) 5 7 (7) 7 5 7 5 7 7 (7) 7 5 7 5 7 7

sl. sl.

Rhy. Fill 4A (Gtr. II)

Full

Full

(end Rhy. Fill 4A)

(7) (7) 5 7 (7) 7 5 7 5 7 7 (7) 7 5 7 5 7 7

(7) (7) 5 7 (7) 7 5 7 5 7 7 (7) 7 5 7 5 7 7

w/Rhy. Fig. 1 (2 times)

N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5

*w/Fill 1

N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E E5 N.C. D/E Dsus4/E G5 A5 N.C. A5 D5 E5

*Substitute 1/2 rest for 1st 2 beats of 1st bar.

Gtr. II

2. Sup - pose — I say — and stand — there. —

N.C. G5

Gtr. I

sl. sl. sl.

P.M.

sl. sl. sl.

(9) (9) (8) (7) 6 5 3 13 0 0 3 0 3 3 3

sl. sl. sl.

*Using a gtr. w/Les Paul-type electronics, set one vol. knob to zero and flick toggle switch to "on" position in 1/8 note rhythm.

w/Rhy. Fig 5

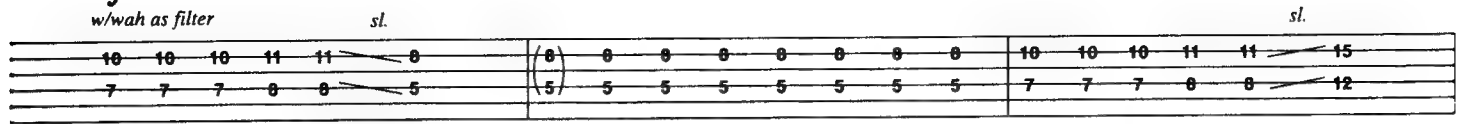
A5 Bb5 N.C. G5 N.C. G5 N.C. A5 Bb5 N.C. G5



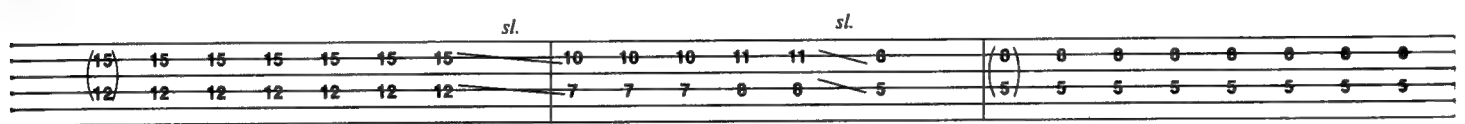
Gtr. III



mf
w/wah as filter



N.C. G5 A5 Bb5 N.C. G5 N.C. G5 N.C.



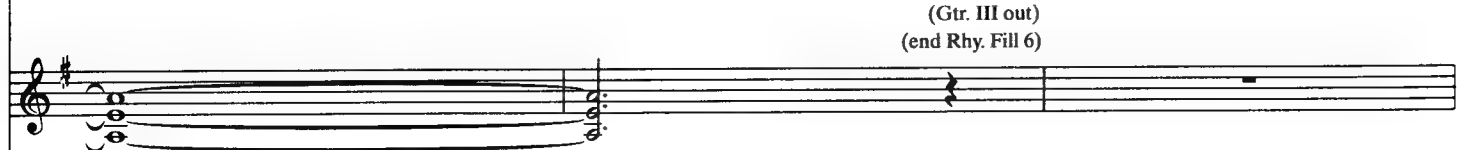
To Coda

A5 w/Rhy. Fills 4 & 4A

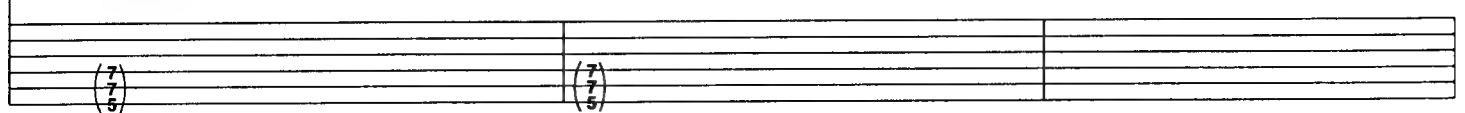


w/Rhy. Fig. 1

E5 N.C. D/E Dsus4/E E5



(Gtr. III out)
(end Rhy. Fill 6)



N.C. D/E Dsus4/E

E5

N.C.

D/E Dsus4/E

G5

*Gtr.
IIIE5^{VII}

*Wah off

Half time feel

Interlude

Interlude musical score for guitar, featuring two staves (Gtr. I and Gtr. II) and a bass line. The score includes various musical notations such as slurs, accents, and dynamic markings (P.M., Full, H, sl.). The key signature is one sharp (F#).

Gtr. II

Staff 1: Notes, slurs, and dynamic markings (P.M., Full, H, sl.).

Staff 2: Bass line with fret numbers (15, 14, 12, 14, 12, 14, 14, 15, 14, 12) and dynamic markings (P.M., Full, H, sl.).

Gtr. I

Staff 3: Notes, slurs, and dynamic markings (P.M., Full, H, sl.).

Staff 4: Bass line with fret numbers (7, 6, 8, 8, 7, 9, 7, 9, 9, 7, 6, 8, 8, 7, 9, 9) and dynamic markings (P.M., Full, H, sl.).

Staff 5: Notes, slurs, and dynamic markings (P.M., Full, H, sl.).

Staff 6: Bass line with fret numbers (12, 14, 12, 14, 12, 14, 14, 15, 14, 12, 12, 14, 12, 14, 14) and dynamic markings (P.M., Full, H, sl.).

Staff 7: Notes, slurs, and dynamic markings (P.M., Full, H, sl.).

Staff 8: Bass line with fret numbers (8, 9, 7, 9, 7, 9, 9, 7, 6, 8, 8, 7, 9, 9) and dynamic markings (P.M., Full, H, sl.).

sl. P.M. sl. P.M. sl. sl. sl.

(14) 14 12 14 12 14 14 (14) 14 12 14 12 14 14 12 12 12 (12) (12)

sl. sl. sl. sl. sl. sl. 1/2

sl. sl. sl. sl. grad. bends 1/2

(9) 9 7 9 7 9 9 (9) 9 7 9 7 9 7 14 12 12 12

sl. sl. sl. sl. sl.

(end half time feel)
(Gtr. III cont. on upper staff)
(Gtr. II cont. on lower staff)

sl. sl. sl. sl. N.C. G5 A5
Gtr. III

sl. 16 15 15 15 (15) 17 15 15 15 (15) P.M.

sl. 1/2 1/4 1/2 1/4

grad. bends 1/2 grad. bends 1/4

sl. 14 12 12 12 16 15 15 15 P.M.

sl.

Guitar solo
w/Rhy. Fig. 3 (2 times) (Gtrs. I & II)

N.C. N.C. E5 N.C.

sl. sl. P.M. let ring sl.

(7 7 5) 0 12 10 12 14 12 14 12 14 16 15 16 16 15 16

sl. pick slide steady gliss. P.M.

(7 7 5) 0 0 3

144

N.C.	D/E Dsus4/E	E5	N.C.	D/E Dsus4/E	E5	N.C.	D/E Dsus4/E	G5
------	-------------	----	------	-------------	----	------	-------------	----

The musical score is written for guitar and voice. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score is divided into three main sections: a 16-measure introduction, a 16-measure bridge, and a 16-measure main body.

Introduction (Measures 1-16): The guitar part features a melodic line in the treble clef and a bass line in the bass clef. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line consists of a steady eighth-note pattern. The introduction ends with a double bar line.

Bridge (Measures 17-32): The bridge is marked 'Bridge' and contains the lyrics '*Just let me kill you for a while...'. The guitar part continues with a melodic line in the treble clef and a bass line in the bass clef. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line consists of a steady eighth-note pattern. The bridge ends with a double bar line.

Main Body (Measures 33-48): The main body is marked 'Main Body' and contains the lyrics 'Just let me kill you for a while...'. The guitar part continues with a melodic line in the treble clef and a bass line in the bass clef. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line consists of a steady eighth-note pattern. The main body ends with a double bar line.

Technical Details: The score includes various musical notations such as slurs, ties, and accidentals. The guitar part is marked with 'Gtr. I' and 'Gtr. III' to indicate different guitar parts. The voice part is marked with 'V.' and 'sl.' to indicate slurs. The score also includes a 'P.M.' marking and a '14' marking.

145

— Just let me kill you for a smile. — Just let me kill —

G5 A5 *sl.*

P.M.-1

— you once — for me; — I'm bored — to death. —

A5 G5 *sl.* E5

P.M.-1 P.M.-1

And sat - is - fac - tion this way comes. — And sat - is - fac -

sl. P.M.-1

w/Rhy. Fig. 3A

N.C. E5 N.C. A5 G5 N.C.

tion this way comes. — Sat - is - fac - tion's here — and gone, —

P.M. -----4 P.M. -----4 sl. P.M. -----4

E5 N.C. G5 A5 N.C.

gone, — gone — a - gain. —

P.M. -----4

Pre-chorus w/Rhy. Fig. 4

D5 Eb5 N.C. C5 N.C. D5 Eb5 N.C. C5

Yeah, — I hun - ger. —

P.M. P.M. -----4 P.M.

N.C. D5 Eb5 N.C. C5 N.C. G5

Ooh, — I hun - ger. — I eat. —

P.M. -----4 P.M. -----4 P.M.

D.S. (take 2nd ending) al Coda

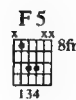
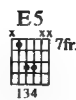
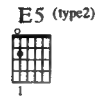
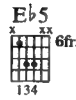
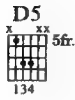
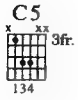
[illegible]

FIXXER

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderate Rock $\text{♩} = 108$

4th time w/Fill 1A

N.C.

Riff A (Gtr. I)

2nd & 5th times w/Fill 1

Play 6 times
(end Riff A)

Intro

*For next 7 bars only, gtrs. are not exactly in sync.

**Refers to both gtrs.

***Gtr. II to left of slashes.

Fill 1 (Two gtrs.)

*Delay repeats faded out over next 3 bars.

Fill 1A (Two gtrs.)

*Higher gtr. to left of slash. **As before

***Faster** ♩ = 132

(Bass & drums enter)
w/Fill 1A

N.C.

1st time w/Fill 1
2nd time w/Fill 1A

N.C.

Gtr. IV

mf H
dist. tone
w/wah as filter

4

5 7 5

sl.

H

*For next 4 bars, Gtrs. I, II & III fade out while repeating Riffs A & A1 at Tempo I.
(Both riffs begin at beat 2½, where they left off from previous bar.)

1. 2.

Full

w/Fill 1

5 7 5

sl.

H

w/Fill 1A

5 7 5

sl.

H

1/4

(wah off) *f*

*Dist. tone

5 7 5

sl.

H

Half time feel

1st time w/Fill 1
2nd time w/Fill 1A

N.C.

Riff B

D5

Gtr. IV (end Riff B)

Gtr. V

sl. P

7 5 7

sl.

H

*Gtr. IV to left of slash

w/Riff B (2 times) (Gtr. IV)
 1st time w/Fill 1
 2nd time w/Fill 1A
 Riff B1 (Gtr. V)

1. (end Riff B1) D5

2. 1st Verse
 D5 N.C. E5 N.C. E5

Yeah. Dolls of voo - doo all

Rhy. Fig. 1 (Gtrs. IV & V)

N.C. E5 N.C. D5 N.C. E5 N.C.

stuck with pins, one for

Gtr. V 1/2 Gtr. IV 1/2

** (end Rhy. Fig. 1)

Gtr. IV

*Both gtrs. **Rhy. Fig. 1 refers to both gtrs.

E5 N.C. E5 N.C. (D5)

each of us and our sins.

Rhy. Fig. 2A (Gtr. V)

Pre-chorus

C5 D5 C5 D5 E♭5 D5 C5 D5 C5 D5

So you lay— us in a line. Push your pins,— they make us

Rhy. Fig. 2

H P.M. P.M.1 P P.M.1 H P.M. P.M.1

hum - ble. On - ly you— can tell, in time, —

if we fall— or mere - ly stum - ble. —

(cont. in notation)
(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

⑤ 7fr. E 8fr. F ④ 5fr. G

H

sl.

H P.M. H

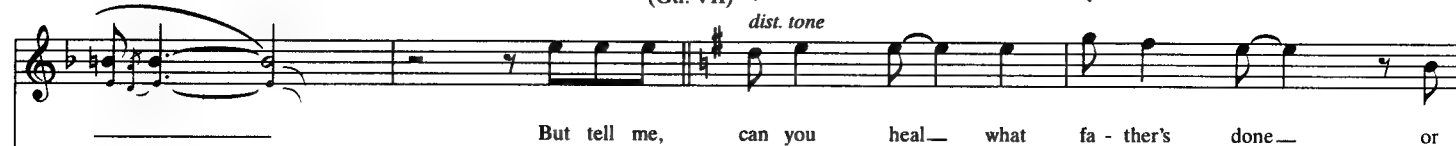
H

sl.

Em7

Chorus
Rhy. Fig. 3B E5^(type2)
(Gtr. VII)

dist. tone



Rhy. Fill 2A (Gtr. VI)

(end Rhy. Fill 2A)

Rhy. Fig. 3A



Rhy. Fill 2 (Gtrs. IV & V)

(end Rhy. Fill 2)

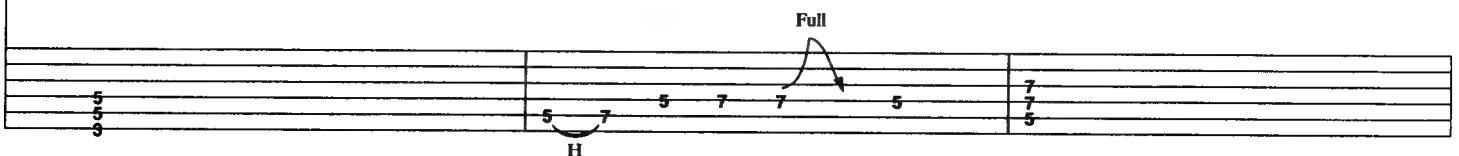
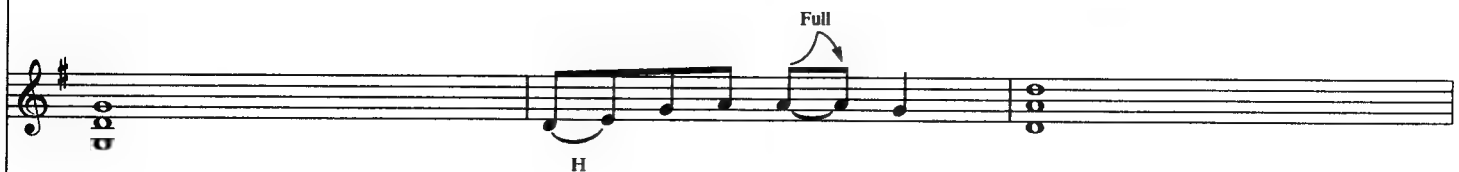
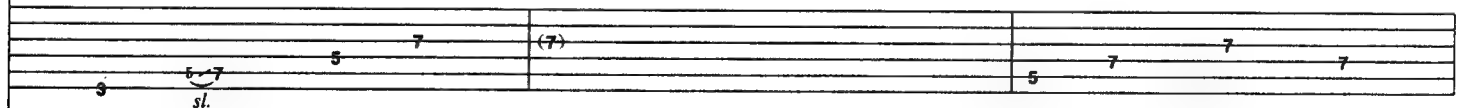
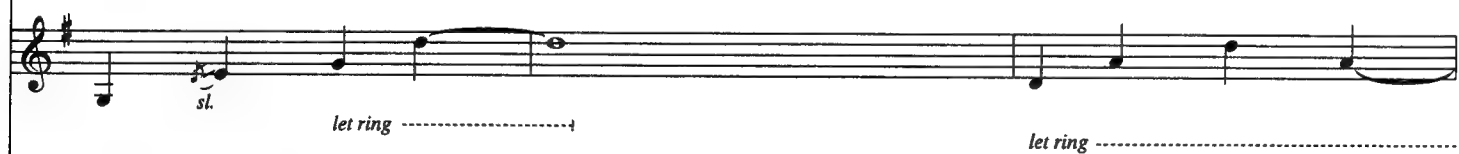
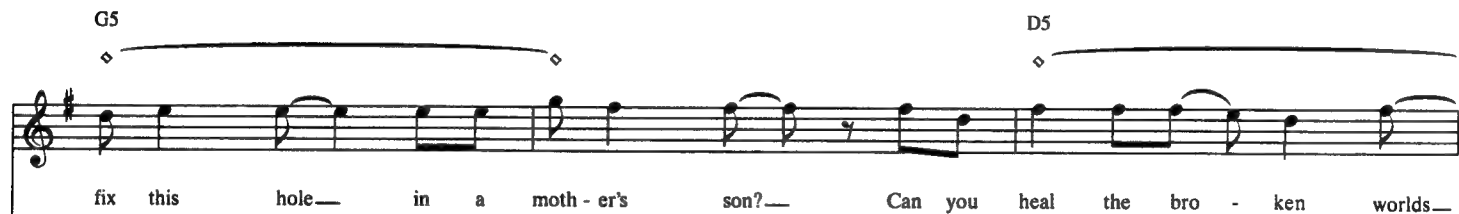
Rhy. Fig. 3

Full



G5

D5



w/Fill 2
B5
◇

(end Rhy. Fig. 3B)

— with - in? — Can you strip a - way — so we may start a - gain? — Tell me,
(end Rhy. Fig. 3A)

(end Rhy. Fig. 3)

H

Full

H

w/Rhy. Figs. 3, 3A & 3B
E5 (type2)

G5

can you heal — what fa - ther's done — or cut this rope — and

D5

let us run? — Just when all seems fine — and I'm — pain - free, you jab an -

C5

w/Rhy. Fill 1
B5

2nd time to Coda I; *w/Riff B (2 times) & Fill 1
*3rd time to Coda II

N.C.

oth - er pin, — jab an - oth - er pin — in — me. —

*End half time feel *Gtr. V: wah off

Gtr. V substitute Riff B1
w/Fill 1A

3

Yeah.

Fill 2

Full

dist. tone

H

Full

H

(5)

2nd Verse
w/Rhy. Fig. 1 (2 times)

Gtr. V

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5

Mir - ror, mir - ror, up - on the

D5 E5 D5 E5

wall, break the spell or be -

D5 E5 D5 E5 D5

come the doll. See you sharp - en - ing the

Pre-chorus
w/Rhy. Figs. 2 & 2A
C5 D5 C5 D5

E♭5 D5 C5 D5 C5 D5 C5

pins so the holes will re - mind us

D5 C5 D5 E♭5 D5 C5 D5 N.C.

we're just - a toys in the hands of an - oth - er. And in time the nee - dles

w/Rhy. Fills 2 (Gtr. V) & 2A

Ⓢ open E

Gtr. IV

turn from shine to rust. But tell me,

D.S. al Coda I

Coda I N.C.(E5)

me. Yeah, jab it.

Gtrs. IV & V

1/2 1/2

trem. bar 1/2 trem. bar 1/2

Interlude

D5 E5 G5 E5

D5 E5 G5 E5

Gtr. V

12 14 12 14 (14) x x x 13 12 14 12 14 12 14 x x x 13 13

Gtr. IV

12 14 12 14 (14) 12 14 12 14 (14) 0 0

D5 E5 G5 E5

D5 E5

G5 E5

D5 E5

G5 E5

N.C.

Go and jab it.

(cont. on lower staff)

sl. Gtr. VII

w/slide 12 sl.

Gtrs. IV & V

(Gtr. V out)

sl. 12 14 12 14 12 14 12 14 12 14 5 7 5 7 5 7 0 5 7 0 5 7 sl.

N.C.

E5

(Gtr. VII)

Gtr. IV

N.C.

E5

*w/Riff B (1 1/4 times) (Gtr. IV)

N.C.

D5

*w/slight variations ad lib

N.C.

w/Rhy. Fill 3 w/Riff B (1½ times)

D5 N.C. N.C.

D5 N.C.

8va -----

Gtr. IV & VII loco Gtr. VII (w/slide) Gtr. IV & VII Gtr. VII

Gtr. IV (w/o slide) Gtr. IV

Rhy. Fill 3 (Gtr. IV)

[illegible]

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in two systems. The top system shows the guitar part, and the bottom system shows the piano part. The guitar part includes chord diagrams for E5, F#5, A5, and N.C. (Natural Chord), with dynamics like "Full" and "1/2" indicated. The piano part includes chord diagrams for E5, F#5, A5, and N.C., with dynamics like "Full" and "1/2" indicated. The score is written in 4/4 time and includes a key signature of one sharp (F#).

Guitar Part:


- Measure 1: E5 F#5 (Chord diagram: E5, F#5)
- Measure 2: A5 (Chord diagram: A5)
- Measure 3: N.C. (Natural Chord)
- Measure 4: E5 F#5 (Chord diagram: E5, F#5)
- Measure 5: A5 (Chord diagram: A5)
- Measure 6: F#5 (Chord diagram: F#5)
- Measure 7: N.C. (Natural Chord)
- Measure 8: A5 (Chord diagram: A5)
- Measure 9: F#5 (Chord diagram: F#5)
- Measure 10: N.C. (Natural Chord)
- Measure 11: A5 (Chord diagram: A5)
- Measure 12: F#5 (Chord diagram: F#5)
- Measure 13: N.C. (Natural Chord)
- Measure 14: A5 (Chord diagram: A5)
- Measure 15: F#5 (Chord diagram: F#5)
- Measure 16: N.C. (Natural Chord)

Piano Part:

- Measure 1: E5 F#5 (Chord diagram: E5, F#5)
- Measure 2: A5 (Chord diagram: A5)
- Measure 3: N.C. (Natural Chord)
- Measure 4: E5 F#5 (Chord diagram: E5, F#5)
- Measure 5: A5 (Chord diagram: A5)
- Measure 6: F#5 (Chord diagram: F#5)
- Measure 7: N.C. (Natural Chord)
- Measure 8: A5 (Chord diagram: A5)
- Measure 9: F#5 (Chord diagram: F#5)
- Measure 10: N.C. (Natural Chord)
- Measure 11: A5 (Chord diagram: A5)
- Measure 12: F#5 (Chord diagram: F#5)
- Measure 13: N.C. (Natural Chord)
- Measure 14: A5 (Chord diagram: A5)
- Measure 15: F#5 (Chord diagram: F#5)
- Measure 16: N.C. (Natural Chord)

[illegible]

Gtrs. IV & V



The image shows two staves of musical notation. The top staff contains a sequence of eight chords, each marked with a 'V' and a note. The bottom staff contains a sequence of eight chords, each marked with a 'V' and a note. The notation is in a simplified, instructional style.

N.C. Full N.C.(E5) (Gtr. VII out)

hold bends 1/2 1/2 1/2 Full P sl. sl.

16 17 16 17 17 16 (16) 14 14 (14) (14) (14) (9)

(Gtr. V cont. in slashes)

3 1/2 1/2 trem. bar trem. bar

P.M. 1/2 1/2

(4) 4 0 0 0 0 0 (0) (0)

P

Gtr. V Gtr. IV (Gtr. V out) (Drums & bass) N.C. 3

3 3 3 Harm: Harm: sl.

*Using a gtr. w/Les Paul-type electronics, set one vol. knob to zero and flick toggle switch to "on" position in rhythm indicated.

(0) (0) 2 7 7 7 sl.

Interlude N.C.

H sl. H sl.

mf w/wah as filter

5 7 (7) 5 7 (7) sl.

H sl. H sl.

1. Full 2. 1/2 *w/Riff C (8 times) 1/4

H H H H sl.

Full 1/2 1/4

0 5 7 5 (5) 0 5 7 7 5 5 7 0 5 7 (7) sl.

H H H H

*w/slight variations ad lib.

Riff C (Gtr. V)

mp w/wah as filter

5 7 x x x x 5 7 x x x x x x x x

H H

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a 1/4 note and a 1/2 note. The bass staff contains a bass line with notes and rests, including a 1/4 note and a 1/2 note. The notation includes a "P.M." marking and a "Full" marking.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a 1/4 note and a 1/2 note. The bass staff contains a bass line with notes and rests, including a 1/4 note and a 1/2 note. The notation includes a "P.M." marking and a "H" marking.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a 1/2 note and a 1/4 note. The bass staff contains a bass line with notes and rests, including a 1/2 note and a 1/4 note. The notation includes a "Harm. (8va)" marking and a "H" marking.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a 1/4 note and a 1/2 note. The bass staff contains a bass line with notes and rests, including a 1/4 note and a 1/2 note. The notation includes a "P" marking and a "sl." marking.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various notes and rests, including a 1/4 note and a 1/2 note. The bass staff contains a bass line with notes and rests, including a 1/4 note and a 1/2 note. The notation includes a "(wah off) f" marking.

Bridge

Em7 N.C. Em7 N.C.

Blood for face,— sweat— for dirt,— three x - 's for— the stone.— To (end Rhy. Fig. 5)

Rhy. Fig. 5 (Gtrs. IV & *V)

let ring4

1/2

H

1/2

let ring4

1/2

H

*w/wah as filter

w/Rhy. Fig. 5 (5 3/4 times)

Em7 N.C. Em7 N.C.

break this curse, a rit - u - al's due.— I be - lieve I'm— not a - lone.—

Em7 N.C. Em7 N.C.

Shell of shot - gun, pint of gin,— ah, numb us up— to shield— the pins.— Re -

*For next 3 3/4 bars only, voc. is doubled an octave higher.

Em7 N.C. Em7 N.C.

new our faith— which - a way— we can— to fall in— love— with life— (Resume Rhy. Fig. 5)

Gtr. IV substitute Rhy. Fill 4

N.C. Em7 N.C.

— a - gain,— to fall in love— with life— a - gain,— to

Em7 N.C. Em7

fall in— love— with life— a - gain,— to fall in— love,— to

D.S. al Coda II

N.C. Em7 Gtrs. E5 (type2) IV & V

fall in— love,— to fall in— love— with life— a - gain.— So tell me,

Rhy. Fill 4 (Gtr. IV)

H

let ring4

H

Outro
w/Rhy. Fill 5 (8 times)

Coda II Em7 N.C. Em7 N.C.

me, yeah, yeah. No more pins in me,

Rhy. Fig. 6 (end Rhy. Fig. 6)

let ring4

Full

let ring4

Full

0 7 5 7 5 7 7 5 5 0 7 5 7 5 7 8 5 7 8 5 7

H

w/Rhy. Fig. 6 (2¾ times)
Em7 N.C. Em7 N.C.

yeah. No more, no more pins in

Em7 N.C. Em7 N.C.

me. No more, no more pins in

Em7 N.C. Em7 N.C. (Gtr. VI out)

me. No more, no more, no more,

Half time feel
w/Riff B (1st 2 bars only)

Gtrs. E5 (type2)
IV & V

no, no, no.

Rhy. Fill 5 (Gtr. VI)

let ring4

0 7 5 7 (7)